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Gustav Mahler - Conductor as Interpreter: A Comprehensive Study of the Bach-Mahler *Suite for Orchestra*

Bryce Mara Seliger

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GUSTAV MAHLER—CONDUCTOR AS INTERPRETER:
A COMPREHENSIVE STUDY OF THE BACH-MAHLER *SUITE FOR ORCHESTRA*

by

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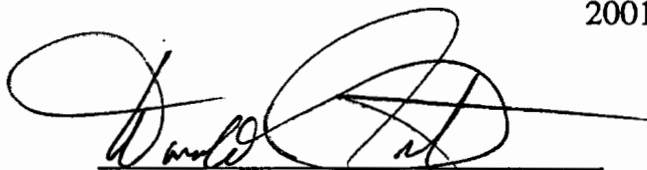
Submitted in Partial Fulfillment of the Requirements

for the Degree of Doctor of Musical Arts in the

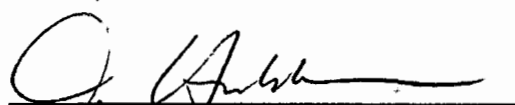
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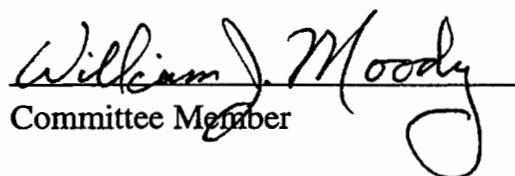
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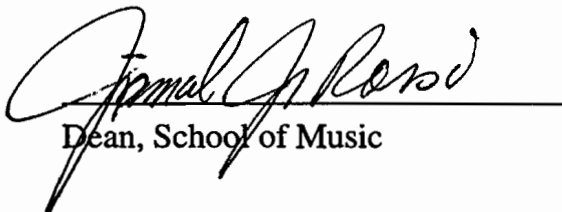
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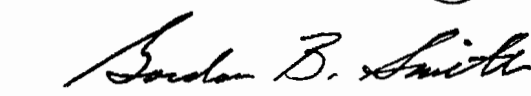
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*Dedicated to my Grandfather
Stanley Seliger*

ABSTRACT

This document is an examination of Mahler's contributions to the discipline of conducting through the Retuschen he made of other composers' works. Chapter 1 is an overview of Mahler's ideas on what interpretive responsibilities a conductor faces when he/she conducts other composers' music. It explores how his changes to other composers' scores give us a valuable glimpse of Mahler's own sense of interpretation as well as documents the nineteenth-century approach to performance practice.

Chapter 2 is a study of the history of Retuschen-making and how these modifications made by conductors exemplify a nineteenth-century attitude towards the music of the past. Particular focus is placed on Wagner's changes to Beethoven's Ninth Symphony and his written justification for these alterations which are indicated in his essay "The Rendering of Beethoven's Ninth Symphony." Chapter 3 reveals how Wagner's changes to Beethoven's symphony affected Mahler's alterations to this same work. This chapter also examines the Retusche Mahler made to Beethoven's *String Quartet in F Minor, Op. 95*. Of the forty works Mahler altered when he conducted performances of them, however, Beethoven's scores are the only for which he wrote a justification. In addition to the Retuschen, these two justifications also document his

motivation for the changes he made to other composers' works. These written justifications are also important because they offer an explanation of his Retuschen process in general.

As the title suggests, the chief purpose of this document is to present a comprehensive study of Mahler's modification to Bach's *Orchestral Suites Nos. 2 and 3*. Chapter 4 is a summary of the affect Bach's music had on Mahler and how Mahler's idea to make a Retusche of these two Bach suites came to the surface.

Chapter 5 is a detailed description of how Mahler's alterations to Bach's suites affected the form and instrumentation, as well as the indications of dynamics, articulations, and expression markings he added. Itemized suggestions on how to interpret Mahler's changes to Bach's suites is offered in Chapter 6. This chapter also addresses the larger question of nineteenth-century versus twentieth-century performance practices.

Chapter 7 encompasses a list of when and where Mahler conducted the Bach-Mahler *Suite for Orchestra* while Music Director and Conductor of the New York Philharmonic and Chapter 8 includes the critical reception Mahler received. Performances of the Bach-Mahler Suite since Mahler's original performances in 1909-1911 can be seen in Chapter 9. The conclusion offered in Chapter 10 emphasizes how Mahler's changes to other composers' works documents a nineteenth-century approach to performance practice that is very different from that of modern day conductors.

Eight appendices are included in this document which contain pertinent materials such as Mahler's written justifications for his Retuschen to Beethoven's *Symphony No. 9* and *String Quartet in F Minor*, a chronological list of when and where Mahler conducted his own Retuschen of other composers' works, program notes from two performances Mahler gave of the Bach-Mahler *Suite for Orchestra*, a discography of all of Mahler's Retuschen, and information on the availability of the score and parts to the Bach-Mahler Suite. A copy of the complete score of the Bach-Mahler Suite published by G. Schirmer in 1910 is presented as a musical supplement.

TABLE OF CONTENTS

Acknowledgements.....	ix
Foreword.....	xi
Introduction: Conductors as Interpreters.....	1
Chapter 1: Mahler as a Conductor and Interpreter.....	3
Chapter 2: The Tradition of Retuschen-Making.....	8
Wagner and the Case of Beethoven's Ninth Symphony.....	8
Chapter 3: Mahler's Contribution to the Tradition of Retuschen-Making.....	22
Mahler's and the Case of Beethoven's Ninth Symphony.....	23
The Reception of Mahler's Retuschen.....	41
Mahler's Retuschen to Beethoven's String Quartet in F Minor, Op. 95.....	42
Chapter 4: Mahler's Relationship with Bach.....	47
The Conception of the Bach-Mahler Suite for Orchestra.....	49
Chapter 5: Mahler's Retuschen to the Bach Suites.....	53
The Form of the Bach-Mahler Suite for Orchestra.....	55
The Instrumentation of the Bach-Mahler Suite for Orchestra.....	59
Dynamic Indications in the Bach-Mahler Suite for Orchestra.....	81
Mahler's Changes to Bach's Articulation.....	89

Mahler's Addition of Expression Markings.....	92
Chapter 6: Interpreting Mahler's Interpretation.....	95
Nineteenth-Century Performance Practices Versus Twentieth-Century Practices.....	95
Interpreting the Rhythm.....	100
Interpreting the Ornamentation.....	105
Interpreting the Continuo.....	106
Interpreting the Winds: Solo Flauto Traverso.....	108
Interpreting the String Section.....	113
Interpreting Tempo Indications.....	116
Chapter 7: Performances Mahler Gave of the Bach-Mahler Suite for Orchestra.....	117
Chapter 8: The Reception of the Bach-Mahler Suite for Orchestra.....	120
Chapter 9: Performances of the Bach-Mahler Suite for Orchestra After Mahler's Performances.....	122
Chapter 10: Conclusion.....	126
Appendix A: Chronology of Mahler Conducting His Own Retuschen to Other Composers' Works.....	137
Appendix B: Mahler's Justification for His Retuschen to Beethoven's Ninth Symphony, Op. 125.....	145
Appendix C: Mahler's Justification for His Retuschen to Beethoven's String Quartet in F Minor, Op. 95.....	147
Appendix D: A Letter from Gustav Mahler to Ms. Tolney-Witt dated February 7, 1893.....	149

Appendix E: Program Notes from a Performance of Mahler Conducting the Bach-Mahler Suite for Orchestra on January 8, 1910.....	152
Appendix F: Program Notes from a Performance of Mahler Conducting the Bach-Mahler Suite for Orchestra on November 1 and 4, 1910.....	157
Appendix G: Availability of the Bach-Mahler Suite for Orchestra Score and Parts.....	161
Appendix H: Discography of Mahler's Retuschen.....	164
Musical Supplement: The Complete Score of the Bach-Mahler Suite for Orchestra (A Copy of the Original Score Published by G. Schirmer in 1910).....	166
Bibliography.....	205

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I would also like to express my appreciation to a number of faculty at the University of South Carolina School of Music. These professors, too, have given me an exceptional education and I can't thank them enough for their guidance. They are Donald Portnoy, Sam Douglas, Dorothy Payne, Jerry Curry, Jennifer Ottervik, Luise Peake, William Moody, Larry Wyatt, Constance Lane, and Georgia Cowart.

Lastly, I would like to express my gratitude to Michele Smith in the New York Philharmonic Archives Department for allowing me to take as much time as I needed to look at and study Mahler's scores, and for her assistance with helping me retrieve other pertinent materials included in this document.

FOREWORD

This document is part of the dissertation requirements for the Doctor of Musical Arts degree in Conducting. The major portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

INTRODUCTION

CONDUCTORS AS INTERPRETERS

One of the primary responsibilities as a conductor is to convey a composer's intentions, to bring his/her music to life. To achieve this, it is the conductor's duty to study a score and make interpretive decisions on numerous elements of a composition ranging from articulation and dynamics to tempi and instrumentation. Sometimes the answers are obvious from the musical context and from our experience with the music of certain periods. But often we must make independent decisions because the composer left many questions unanswered in the score. A score by nature is incomplete in the sense that it is a *guide* for conductors. As the evolution of composition progressed, so did notation and interpretive direction from the composer. Even when we study a score by Mahler, a composer who was aware of the evolution of notation and was quite exact and precise with his notation, do we conduct his music without having any questions to ask? Do we interpret a work of Mahler's the same way every time?

As conductors and interpreters we continually put markings into a score as a means of clarifying the composer's musical ideas and intentions. For instance, bowings are seldom included in a score, and different choices in bowings will affect how the

music sounds. In addition, we must make interpretive decisions about the markings that are printed in the score by the composer, such as dynamics—where exactly do *crescendos* and *diminuendos* begin and end and how loud or soft is each? What do we as conductors do when very few dynamic markings are written in a score, specifically in Renaissance, Baroque, and even Classical music? What do expression markings such as *espressivo* and *legato* mean? Do we interpret these markings the same for every composer? With regard to articulation—what do each of the musical indications in a score mean and how should they be played?

Every conductor interprets a score differently. In fact, the independence and uniqueness of each conductor's interpretation is what draws both the musicians and the audience to this musical experience.¹ Conductors of each generation outline performance practices of their generation. Mahler stands apart because he documents his approach to the interpretation of past composers. He articulated his ideas in annotated scores.

¹ Nicholas Kenyon, "Authenticity in Early Music: Some Issues and Questions," in *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 1988), 1-2.

CHAPTER 1

MAHLER AS A CONDUCTOR AND INTERPRETER

There is no doubt that Mahler made great contributions to the field of conducting. His career included conducting both opera and symphonic orchestras, and among the major posts he held were the Leipzig Municipal Theatre (1886-1888), Royal Hungarian Opera in Budapest (1888-1891), Hamburg Philharmonic (1891-1897), Vienna Court Opera (1897-1907), Metropolitan Opera (1908-1911), and the New York Philharmonic (1909-1911).²

We can understand Mahler as a conductor by studying the scores of other composers he himself interpreted. The contributions Mahler made to the field of conducting and his role as an interpreter can be seen in the modifications he made to other composers' works, such as those from the operatic and symphonic repertory which he conducted most often throughout his conducting career.³ These modified scores were intended for immediate performance, not necessarily for publication. However, to us

² Kurt and Herta Blaukopf, *Mahler: His Life, Work, and World* (London: Thames and Hudson, 1976), 9-12.

³ To view a list of when and where Mahler conducted his own *Retuschen* see Appendix A.

they illustrate Mahler's interpretation of previous composers' works through the means of written changes in the scores. Some of his alterations are non-invasive since they only include alterations to the original composers' dynamics and bowings, while others encompass severe changes to the original scores, even wholesale revision.⁴ These extreme alterations made by Mahler cause us to ask the question—where does the line end between interpretation and re-composition?

Alterations to other composers' works did not begin with Mahler, but he certainly helped bring the tradition of Retuschen-making to its peak during the late nineteenth and early twentieth century. The word "Retuschen" literally means re-touchings, and was the term Mahler most often used to describe his "notated" interpretation. This term covers a broad spectrum of changes Mahler made to other composers' works and essentially covers a large category that encompasses all of Mahler's types of changes to other composers' works.⁵ Some examples in this category of Retuschen-making include Mahler's changes to dynamics, articulations, phrasing, instrumentation, orchestration, expression markings, and cuts made to the original score.⁶

⁴ Julia Bess Hubbert, "Mahler and Schoenberg: Levels of Influence" (Ph.D. diss., Yale University, 1996), 330.

⁵ Ibid., 330 – n. 15.

⁶ Ibid., 332, and Mosco Carner, *Major and Minor* (New York: Holmes and Meier, 1980), 72. In this document I will use the term Retuschen in two ways. To refer to the changes that a conductor makes to a single work, I will use "Retusche" (singular), and to refer to the process in general, or to numerous such revisions, I will use "Retuschen" (plural).

Mahler made alterations to at least forty works by nine composers ranging from Bach to Wagner. Example 1 is a list of Mahler's Retuschen.

Example 1.

Bach	Suites Nos. 2 & 3 Cantatas Nos. 19, 65, 78
Beethoven	Coriolan Overture Egmont Overture Konig Stephan Overture Leonore II Overture Leonore III Overture Die Weihe des Hauses Overture Piano Concerto No. 5 String Quartet, Op. 95 Symphonies Nos. 1-9
Bruckner	Symphonies Nos. 4 & 5
Mozart	Symphonies Nos. 40 & 41 The Marriage of Figaro Cosi Fan Tutti
Schubert	String Quartet in D Minor Symphony No. 9
Schumann	Manfred Overture Symphonies Nos. 1-4
Smetana	The Bartered Bride Overture
Wagner	Die Meistersinger Overture
Weber	Euryanthe Oberon: König der Elfen Die Drei Pintos
Zemlinsky	Es War Einmal: eine Märchenoper ⁷

⁷ Hubbert, "Mahler and Schoenberg: Levels of Influence," between 329-330, and David Anniss Pickett, "Gustav Mahler as an Interpreter: A Study of his Textual Alterations and Performance Practice in the Symphonic Repertoire" (Ph.D. diss., Northwestern University, 1988), 238-239.

Mahler took all aspects of conducting very seriously, but the role of interpretation more so than any other. His alterations to other composers' works illustrate two main points. First, they tell us that in the late nineteenth-century conductors re-orchestrated and re-composed previous composers' works.⁸ The Retuschen illustrate that styles of interpretation change from generation to generation. Under Mahler's baton, for instance, Baroque music would have been played on modern instruments and would have included a number of alterations to the score such as dynamics, articulations, and often re-composition and re-orchestration. As Mahler himself tells us, he was compelled to do so because he believed that the changes were in the sheer interest of bringing these old and constrained works to life. Today we might look at what Mahler did as an extreme and radical alteration of other composers' works, because late twentieth-century conductors interpret Baroque orchestral repertoire differently. Starting in the 1960's, for instance, conductors began to pursue what was termed as more *authentic* performances of Renaissance, Baroque, Classical, and even early Romantic music, often on period instruments.⁹ Mahler's Retuschen literally illustrates the differences between nineteenth-century and twentieth-century performance practice. Second, Mahler's Retuschen of

⁸ Zolton Roman, "Gustav Mahler: Conductor and Composer as 'Music Historian,'" in *Alte Musik als Ästhetische Gegenwart: Bach, Händel, Schütz* (Kassel: Bärenreiter Verlag, 1987), 335.

⁹ Kenyon, "Authenticity and Early Music: Some Issues and Questions," 3-7.

other composers' music present an interesting view of how one prominent composer affected the interpretation and aural reception of another composer's works. Denis McCaldin, a Mahler scholar, noted "... they offer unusual evidence of the interaction of one great composer's mind upon another's."¹⁰

In this document I will focus on the contributions Mahler made to the field of conducting by discussing his practice of Retuschen-making. To that end I will examine one Retusche in particular, Mahler's changes to Bach's *Orchestral Suites Nos. 2 and 3*. Mahler's alterations included merging these two Bach's suites into one work, known as the Bach-Mahler *Suite for Orchestra*. Since the Bach-Mahler Suite was the last work to which Mahler made modifications and since it also offers the most severe alterations in many ways, I will begin my study with two early Retuschen, one in which Mahler leaves far more documentation: Beethoven's *Symphony No. 9 in D Minor (Choral)*, Op. 125 and his *String Quartet in F Minor*, Op. 95. In these Retuschen and their surrounding documents, in the written justifications Mahler made of his notated interpretation, we can see Mahler making interpretive decisions that tell us not only about his personal conducting style, but that document the performance practice of some nineteenth-century conductors.

¹⁰ Denis McCaldin, "Mahler and Beethoven's Ninth Symphony," *Proceedings of Royal Musicological Association 107* (1980-81): 99-109.

CHAPTER 2

THE TRADITION OF RETUSCHEN-MAKING

As mentioned earlier, Mahler was not the first to re-orchestrate other composers' works. Conductors before him practiced the art of Retuschen-making by making so called performing editions of other composers' works. In the Classical period, for instance, Mozart re-arranged Handel's *Messiah*, which included subtracting movements and changing the instrumentation. This custom persisted into the Romantic period. For example, Wagner re-orchestrated many of Gluck's operas such as *Iphigenia in Aulis*, Rimsky-Korsakov re-orchestrated and re-composed Mussorgsky's *Boris Gudonov*, and even Richard Strauss re-worked Mozart's *Idomeneo*.¹¹ Before Mahler altered other composers' works, in other words, there was a tradition of Retuschen, of conductors and composers documenting their interpretations of other composers' music.

Wagner and the Case of Beethoven's Ninth Symphony

One of the most famous instances of Retuschen-making before Mahler was Wagner's Retusche of Beethoven's Ninth Symphony. This example is notable not

¹¹ Carner, *Major and Minor*, 71, and Hubbert, "Mahler and Schoenberg: Levels of Influence," 330.

because Wagner was the first to interpret Beethoven, but because his “interpretation” included moments of actual re-composition, and in addition, because the audience audibly noticed these changes. Wagner justified his alterations to Beethoven’s Ninth in his essay entitled “The Rendering of Beethoven’s Ninth Symphony.” This essay was first published in 1873 and is at present still a landmark in respect to the interpretation of Beethoven’s Ninth Symphony.¹²

Wagner’s analysis of Beethoven’s Ninth Symphony points out three main performance problems. First, Wagner brought attention to the need for changes and additions of dynamics in Beethoven’s score. He emphasized that Beethoven’s Ninth often included sudden dynamic contrast from a *forte* to a *piano* and that this would be difficult for players to achieve without making further indications. To achieve the effect Beethoven seemingly wanted, Wagner suggested using a variety of dynamics—outside players play *forte* while the inside players play a *diminuendo* within each instrumental string section—in cases where Beethoven made sudden dynamic changes. Wagner stated that in these instances, some of the players in each instrumental section should *diminuendo* before the *subito piano* occurs in order to achieve the sudden change and dynamic effect Beethoven had intended. In his essay, Wagner justified his revisions of dynamic markings stating:

¹² Richard Wagner, “The Rendering of Beethoven’s Ninth Symphony,” in *Richard Wagner’s Prose Works*, Vol. V (London: Kegan Paul, Trench, Trübner and Co., 1896), 230.

Beethoven saw himself compelled to exact the most rapid change in force and expression from one and the same bandsman, after the fashion acquired by the great virtuoso as a special art. For example the characteristically Beethovenian *crescendo*, ending not in a *forte*, but in a sudden *piano*: this single nuance, so frequently recurring, is still so foreign to most of our orchestral players, that cautious conductors have made their bandsmen reverse the latter part of the *crescendo* into a sly *diminuendo*, to secure at least a timely entry of the *piano*. The secret of this difficulty surely lies in demanding from one and the same body of instruments a nuance that can only be executed quite distinctly when distributed between two separate bodies, alternating with one another. Such an expedient is in common practice with later composers, at whose disposal stands the increased orchestra of to-day. To them it would have been possible to ensure great distinctness for certain effects devised by Beethoven without any extravagant claims on the orchestra's virtuosity, merely through the present facilities of distribution.¹³

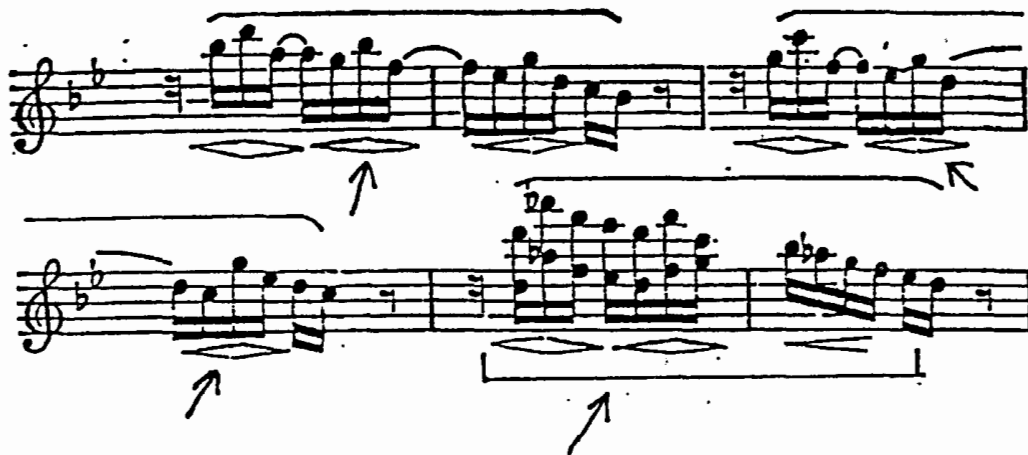
Wagner also cited the need for additional dynamic indications in order to clarify the direction of a phrase. A specific instance in which Wagner gives an example of this lies in a melodic line which is circulated between the principal flute, oboe, clarinet, and bassoon, occurring in the first movement of Beethoven's Ninth, measures 138-145. The bracketed sections indicate exactly where this melodic line occurs in the principal woodwinds. (See Example 2a) Example 2b shows the difference between Beethoven's original score and Wagner's suggestions for additional dynamics in the woodwind parts. Notice Wagner's additional dynamic "hairpins" in the second part of each phrase. My examples are only six measure long, but imagine what he does to a nearly six hundred measure movement.

¹³ Ibid., 232-233.

Example 2a. Ludwig van Beethoven, Symphony No. 9, Op. 125,
mvt. 1, mm. 138-145 (woodwind parts: flutes, oboes, clarinets, and bassoons).

The image displays a musical score for the woodwind section of Ludwig van Beethoven's Symphony No. 9, Op. 125, first movement, measures 138-145. The score is arranged in two systems. The first system covers measures 138 to 143, and the second system covers measures 144 to 145. The instruments listed on the left are Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *p espressivo* for Flute I and Oboe I, and *f*, *p*, and *ff* for the other instruments. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature.

Example 2b. Wagner's Retusche of Beethoven's Symphony No. 9, Op. 125, mvt. 1, mm. 138-145 (woodwind parts: flute I, oboe I, clarinet I, and bassoon I).



Wagner justified these changes, stating:

... we should need to give the whole passage its due pronounced expression, entirely lost at present ... to ... observe the following nuances—which really are nothing but corollaries of the master’s own notation.¹⁴

Second, Wagner felt that in performing this symphony the string section as a whole over-powered the wind instruments throughout the majority of the symphony. Therefore, Wagner felt it was essential to double the wind parts to correct balance problems. Wagner attempted to create a sense of dynamic consistency between the winds and strings by doubling notes in octaves in the second players of each wind section. As a result, exposed woodwind phrases were dynamically compatible when the winds and strings alternated prominent melodic lines. This also enabled the winds to be heard at an equal dynamic level when they played in unison with the full string section. Wagner defended his actions, stating,

... as I here am dealing with the Beethovenian Orchestra and the main principle of ensuring the *melody*, I have now to consider an evil which at first seems wellnigh irremediable, since it contravenes that principle in a way no ever so spirited virtuosity can possibly amend.

Unmistakably, with the advent of Beethoven’s deafness the aural image of the orchestra in so far faded from his mind that he lost that distinct consciousness of its dynamic values which now was indispensable, when his conceptions themselves required a constant innovation in orchestral treatment. If Mozart and Haydn, with their perfect stability of orchestral form, never employed the soft wood-instruments in a sense demanding of them an equal dynamic effect to that of the full ‘quintet’ of strings, Beethoven on the contrary was often moved to

¹⁴ Ibid., 245.

neglect this natural proportion. He lets the winds and strings alternate with each other, or even combine, as two equal powerful engines of tone. With the manifold extension of the newer orchestra, it certainly is possible to do this most effectively to-day; in the Beethovenian orchestra it could only be accomplished on assumptions that have proved illusory.¹⁵

In order for the winds to be an “equally powerful engine of tone” as the strings, he often writes out a doubled part for the flutes, oboes, clarinets, and bassoons.

Third, Wagner noted the need for modifications and even re-composition to some of the instrumental parts. He specifically cited the trumpets and French horns, noting that since Beethoven’s time, instrumental designs have been greatly modified and these two instruments are now able to play chromatic pitches. Wagner observed that Beethoven was restricted in choosing pitches for the trumpets and horns, and was therefore unable to compose his true musical intentions. Wagner believed that re-composition to these instrumental parts was necessary in order to bring Beethoven’s true musical intentions to the surface.¹⁶ In justifying his modifications to these brass parts, Wagner discussed his attempt to remove the obstacles that the brass faced before his corrections were implemented, noting that the only time the brass were effective was when they doubled the timpani in *tutti* sections on the tonic pitch. He further describes that the notes Beethoven was able to make use of were so limited that they often broke the melodic line

¹⁵ *Ibid.*, 234.

¹⁶ *Ibid.*, 234-235 and 240, and McCaldin, “Mahler and Beethoven’s Ninth Symphony,” 101-104.

and disturbed the logic of the phrasing.¹⁷ Wagner addressed the drawbacks of the trumpet and horn before their instrumental designs had been refined noting that,

. . . Beethoven was so lamentably hampered by the structure of the 'natural' horns and trumpets, the only ones then known, that their perplexities which we feel as irremovable obstacles to the plain emergence of the melody. The musician to-day I have no need to warn of the last-named drawbacks in Beethovenian orchestration, for, with our now universal use of the chromatic brass, he will easily avoid them; I have merely to state that Beethoven was compelled to suddenly arrest the brass in outlying keys, or to let it sound a shrill note here and there, as the nature of the instrument permitted, utterly distracting one's attention from the melody and harmony alike.¹⁸

In his idea of updating the symphony to include chromatic brass, Wagner focused on the trumpet and cited one trumpet line in particular that he felt was the most worthy excerpt of re-composition. His comments of the evolution of the trumpet concentrate on the fourth movement of Beethoven's Ninth measures 16-24.

. . . [due to the] drawback in the instrumentation of this Ninth Symphony . . . I decided upon a radical cure at the last performance I conducted. It concerns the terrifying fanfare of the wind at the beginning of the last movement. Here a chaotic outburst of wild despair pours forth with an uproar which everyone will understand who reads this passage by the notes of the wood-wind, to be played as fast as possible, when it will strike him as characteristic of that tumult of tones that it scarcely lends itself to any sort of rhythmic measure. If this passage is plainly stamped with the 3/4 beat; and if as usual, in the conductor's dread of a change of time, this is taken in that cautious tempo held advisable for the succeeding recitative of the basses, it necessarily must make an almost laughable effect. But I have found that even the boldest tempo not only left the unison

¹⁷ Wagner, "The Rendering of Beethoven's Ninth Symphony," 231.

¹⁸ *Ibid.*, 234-235.

theme of the 'wind' still indistinct, but did not free the passage from the tyranny of a beat which here should certainly appear to be discarded. . . . the evil lay in the intermittence of the trumpets, whilst it was impossible to dispense with them and yet observe the master's intentions. These clamorous instruments, compared with which the wood-wind is little more than a hint, break off their contribution to the melody in such a way that one hears nothing but the following rhythm:



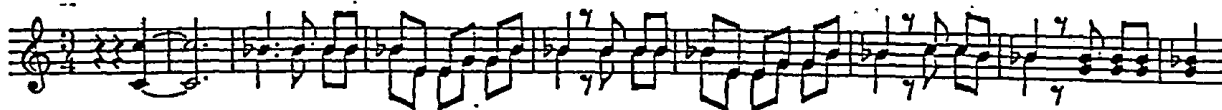
To give prominence to that kind of rhythm was in any case entirely outside the master's aim, as is plainly shewn by the last recurrence of the passage, where the strings co-operate. Thus the limitations of the natural trumpets had here . . . prevented Beethoven from thoroughly fulfilling his intention. In a fit of despair quite suited to the character of this terrible passage, I took upon myself this time to make the trumpets join with the wood-wind throughout.¹⁹

As Wagner often did in his essay, he illustrates his comments with musical examples.

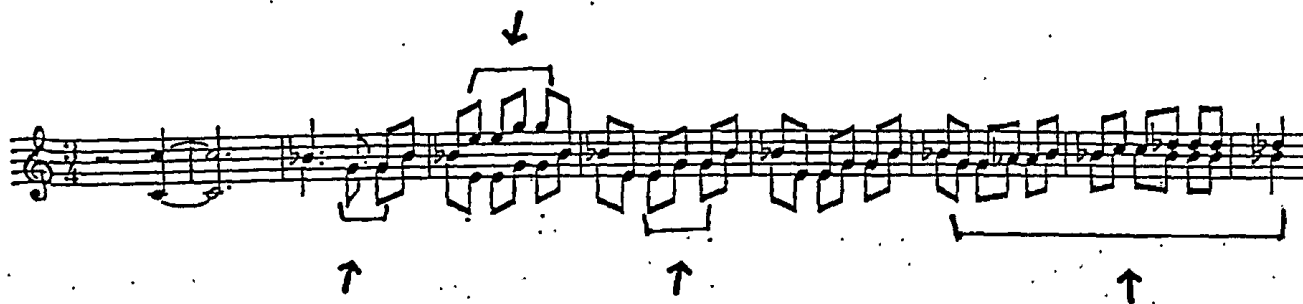
Below are parallel examples of Beethoven's notation and Wagner's re-composition to the trumpet parts in the fourth movement of Beethoven's Ninth Symphony. In these examples, one can see that Wagner alters Beethoven's original pitches starting in measure 18, and he continues to modify these trumpet parts throughout this example with the exception of measure 21.

¹⁹ Ibid., 239-240.

Example 3a. Ludwig van Beethoven, Symphony No. 9, Op. 125,
mvt. 4, mm. 16-24 (trumpet parts in D).



Example 3b. Wagner's Retusche of Beethoven's Symphony No. 9, Op. 125,
mvt. 4, mm. 16-24 (trumpet parts in D).



Wagner claimed that these limited instrumental designs led Beethoven to also encounter an awkward use of instrumentation that needed to be modified in addition to the trumpet and horn parts. Wagner focused his attention on reconstructing the flute and violin parts because these instruments suffered tessitural constraints during Beethoven's time. He noted that improvements had occurred in instrumental designs since the early 1800's, subsequently giving both violins and flutes increased capability in their physical extension in range. Wagner believed that these instrumental restrictions during the earlier part of the nineteenth-century caused Beethoven to again adopt awkward melodic lines, to complete what appear to be step-wise melodies in interrupted fragments. During the early Romantic period, flutes and violins could not begin the melodic passages Beethoven would have written in the higher octave because their instruments at that time rendered them incapable of producing upper register pitches, but they were able to complete the line from the middle to the end of the passage in the higher octave. Wagner believed that Beethoven would have written out a melodic line without breaking the step-wise motion of a line if the instruments had the tessitural ability to begin in higher octaves. Therefore, Wagner re-wrote some of the flute and violin passages to begin at the higher octave so as to not break the melodic line, rescuing the melody from awkward voicing and phrasing.²⁰

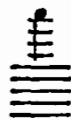
²⁰ Ibid., 234-235 and 239-243, and McCaldin, "Mahler and Beethoven's Ninth Symphony," 101-104.

Wagner claimed that the aim of all his changes was to bring not only Beethoven's music but also his melodic intentions to the surface in order to achieve greater clarity of the melody.²¹ Again, Wagner gave a written explanation and musical examples of the modifications he made to the flute and violin parts.

Harder than this [restitution of parts] of the master's intention, was the finding of a remedy for cases where no mere reinforcement or completion, but an actual tampering with the structure of the orchestration, or even of the part-writing, seems the only way to rescue Beethoven's melodic aim from indistinctness and misunderstanding.

For it is unmistakable that the limits of his orchestra—which Beethoven enlarged in no material respect—and the master's gradual debarment from the hearing of orchestral performances, led him at last to an almost naive disregard of the relation of the actual embodiment to the musical thought itself. If in obedience to the ancient theory he

never wrote higher than



for the violins in

his symphonies, whenever the melodic intention took him above that point he had recourse to the childish device of leaping down to the lower octave with the notes that would have overstepped it, heedless that he thereby broke the melodic train, nay, made it positively misleading. I hope that every orchestra already takes the phrase for the first and second violins and violas in the great Fortissimo of the second movement of the Ninth Symphony, not as it is written:



²¹ Wagner, "The Rendering of Beethoven's Ninth Symphony," 234-235 and 239-243, and McCaldin, "Mahler and Beethoven's Ninth Symphony," 101-104.

from mere dread of the high B for the first violins, but as the melody requires:



I also presume the first flute can now take



instead of



without alarm.—Though here and in many similar cases the remedy is easy enough, the really serious demands for more radical change occur in phrases for the wind where the master's principle of avoiding any violation of the compass accepted for an instrument, and quite particularly the flute, led him either to utterly distort the earlier melodic curve, or to introduce this instrument with notes not contained in, and disturbing to the melody. Now the flute, as extreme upper voice, inevitably arrests the ear so soon as ever it enters, and if the melody does not come out clearly in its notes it necessarily leads the ear astray. Of this ill effect our master appears to have grown completely heedless in course of time: for instance he will give the melody to the oboe or clarinet in soprano, and, as if determined to introduce the upper register of the flute notwithstanding its incapacity to take the theme itself an octave higher, he assigns it notes outside the melody, thereby distracting our attention from the lower instrument. It is quite another matter when an instrumental composer of to-day, with the modern facilities, desires to make a principal motive in the middle and lower registers stand out beneath a canopy of higher voices: he strengthens the sonority of the deeper instruments in due degree, choosing a group whose distinct characteristics [of timbre] allow of no confusion with the upper instruments.²²

²² Wagner, "The Rendering of Beethoven's Ninth Symphony," 241-242.

It is interesting to note that although some audiences noticed Wagner's changes, he received very little criticism for his modifications to Beethoven's Ninth Symphony. However, one musician who took umbrage to Wagner's alterations was Charles Gounod.²³ Wagner opened the door for further changes to be made to Beethoven's Ninth Symphony, especially because he didn't emend all of the issues that occur in performing this work.

²³ Ibid., 230.

CHAPTER 3

MAHLER'S CONTRIBUTION TO THE TRADITION OF RETUSCHEN-MAKING

Mahler was the inheritor of the Wagnerian tradition of re-composition in many ways. He altered the scores of many previous composers' works in an attempt to find definitive versions and ideal arrangements.²⁴ Mahler felt strongly that he was not imposing on the original composer's intent. For instance, he thought his modifications to Beethoven did not infringe on the authenticity of the score. Mahler himself noted that the changes he made to other composers' works were "... not working against the composer's intentions, but rather in the deepest sense of them."²⁵ For Mahler there was no distinction between interpretation and making modifications to another composer's scores, whether they encompass minimal or severe levels of changes. This is because he sincerely felt he was merely clarifying the compositional structure.²⁶

²⁴ McCaldin, "Mahler and Beethoven's Ninth Symphony," 104.

²⁴ Ernst Hilmar, "Schade, aber es müsste sein: Zu Gustav Mahler's Strichen und Retuschen Insbesondere am Beispiel der V Symphonie Anton Bruckners," in *Bruckner-Studien* (Wien: Verlag der Österreichischen Akademie der Musickwssenschaften, 1975), 187-202.

²⁶ Hubbert, "Mahler and Schoenberg: Levels of Influence," 320.

Mahler and the Case of Beethoven's Ninth Symphony

After studying Wagner's essay "The Rendering of Beethoven's Ninth Symphony" in great detail, Mahler wrote the first of two versions of Beethoven's Ninth Symphony in 1886. This first Retusche included even more alterations than Wagner's.²⁷ He didn't change Beethoven's score because he thought it needed improving. Rather, Mahler held Beethoven and his music in the highest regard, going as far to say,

. . . the new era of music begins with Beethoven. . . . No composer has excelled the majesty of Beethoven. . . . The magnificent road which [he] opened should, to my mind, point the way to all great composers of symphonic music . . .²⁸

Mahler made changes to Beethoven's symphonies not to improve them, but to make them suit the size and capabilities of modern orchestras. Mahler felt he needed to alter and make changes to the score, in other words, to bridge the gap between the performance practice of Beethoven's day and that of his own. In many ways his changes exceed those that Wagner had already made.²⁹ And although much of Mahler's own reasons for Retusche parallel Wagner's, Mahler's changes far surpass that of Wagner's and show an even greater extension of interpretive liberties.³⁰

²⁷ Pickett, "Gustav Mahler as an Interpreter: A Study of his Textural Alterations and Performance Practice in the Symphonic Repertoire," 394, and McCaldin, "Mahler and Beethoven's Ninth Symphony," 104.

²⁸ Roman, "Gustav Mahler: Conductor and Composer as 'Music Historian,'" 331.

²⁹ Hubbert, "Mahler and Schoenberg: Levels of Influence," 329.

³⁰ McCaldin, "Mahler and Beethoven's Ninth Symphony," 104.

Mahler, it is worth noting, was not the only conductor after Wagner to interpret or make a Retusche to Beethoven's Ninth Symphony. In 1906, Felix Weingartner published his own interpretive views on this symphony, devoting nearly half of his book, *On the Performance of Beethoven's Symphonies*, to discussing his ideas on the performance practice of Beethoven's Ninth Symphony.³¹

Mahler's alterations, like Wagner's, span a wide range. Some of the types of changes he makes, however, are distinctive in the sense that they resemble Mahler's own compositions. Mahler's modifications to Beethoven's Ninth, for instance, begin with the addition of expression markings such as *pesante*. These markings are often used to change the character in some sections. Example 4 is a representative excerpt of Mahler's hand-written marking of *pesante* into his personal score. This particular expression marking, which is a moderate change, creates a broader sound and is slightly slower in tempo.

³¹ Ibid., 103, and Felix Weingartner, "Ninth Symphony," in *On the Performance of Beethoven's Symphonies* (New York: Kalmus, 1906), 128-195. For a theoretical analysis on Beethoven's Ninth Symphony see George Grove, "Symphony No. 9," in *Beethoven and His Nine Symphonies* (New York: Dover, 1962), 309-399.

Example 4. Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125,
mvt. 4, mm. 198-202 (flutes, oboes, clarinets, and bassoons).

The image displays a musical score for the woodwind section of Mahler's retusche of Beethoven's Symphony No. 9, Op. 125, mvt. 4, mm. 198-202. The score is written for eight parts: Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, and Bassoon II. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into four measures. The first measure shows the initial entry of the woodwinds. The second measure continues the melodic lines. The third measure features a prominent melodic line in the Flute I part, marked with a handwritten 'pizzante' (pizzicato) instruction. The fourth measure concludes the passage. The score is written on a grand staff with a brace on the left side, grouping the parts into four pairs. The notation includes various musical symbols such as notes, rests, and dynamic markings.

In addition to expression markings, Mahler also often added other interpretative indications such as *acclerando* and *ritard*, again adding a layer of commentary changing (although perhaps subtly) the tempo and mood of Beethoven's symphony. In addition, Mahler also made amendments to Beethoven's limited use of articulation. For instance, Mahler sparingly added tenuto markings. One instance where both the addition of tempo and articulation markings shows how Mahler interpreted Beethoven's phrases is in the celli and bassi recitative-like sections in the last movement of this symphony (measures, 8-16, 25-29, 38-47, 56-62, 65-75, 80-90). These sections are perhaps the most "free" element of this symphony. Beethoven himself stated that these recitative-like sections should be played "... in a singing style ..." and further noted, "If necessary I will write words under it so that [the celli and bassi] may learn to sing."³² As witnessed in his alterations, however, Mahler had a more specific approach to this "free recitative" section. The freedom is not for the performer, in other words.

³² Elliot Forbes, *Thayer's Life of Beethoven* (New Jersey: Princeton University Press, 1967), 963.

Example 5. Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125,
mvt. 4, mm. 38-47 (celli and bassi parts).

The image displays a handwritten musical score for the cello and bass parts of the fourth movement of Mahler's Symphony No. 9, Op. 125, measures 38-47. The score is written on three staves. The top staff is for the first cello, the middle for the second cello, and the bottom for the basses. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in ink are present throughout the score, including 'rit' (ritardando), 'acc' (accelerando), 'a tempo', 'dim. ritard.' (diminuendo ritardando), and 'Poco adagio'. The score is a retouch of Beethoven's original, showing Mahler's modifications to the original notation.

Like Wagner, Mahler, too, made changes and additions to Beethoven's dynamic markings, because he felt that the string section overpowered the winds throughout the symphony. Mahler's intentions in adjusting the dynamics were not to change the role of the wind players in Beethoven's Ninth, but to amplify their sound so they could be heard over a full string section. Example 6 illustrates not only how Mahler created a dynamic balance in the last movement of the Ninth, but how his types of changes depart from Wagner's. Mahler instructs the winds to *crescendo* through measures 189-191 to a triple *forte* (*fff*) in measure 192. In these same bars the string players have no direction to *crescendo*, and in addition, are instructed to play *piano* in measure 192 where the winds are at their loudest point in the phrase. This dynamic contrast allows the melodic line in the winds to be heard clearly over a full string section.

Example 6. Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125,
mvt. 4, mm. 189-192.

Flute I

Flute II

Oboe I

Oboe II

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Contrabassoon

Horn I & II

Horn III & IV

Trumpet I & II

Timpani

Violin I

Violin II

Viola

Cello

Bass

Horn V & VII

Edglen Peters.

A musical excerpt that represents Mahler's modifications to Beethoven's dynamics and articulation can be seen in Example 7. This example, although limited to measures 329-331, illustrates a number of different types of alterations Mahler made throughout the first movement of the Ninth Symphony. First, Mahler changes the articulation to *ben marcato* in measure 329. Second, in the timpani part Mahler writes a *decrescendo* in measures 329-330. A *decrescendo* is also indicated in measure 331 in the flute part. Third, the addition of a *mf* was written into the first and second horn parts in measure 329 and in the trumpets and third and fourth horn parts in measure 331. Fourth, and most radical, was Mahler's addition of the performance instruction "Schalltrichter auf!" (put the bell of the horn in the air) in the oboe and clarinet parts. This rather dramatically altered sound was something even Wagner did not incorporate into his Retusche of this symphony. It is a radical addition because it affects the sound of these instrumental parts, resulting in a louder, more intense sound that gives greater prominence to the horns over the rest of the orchestra.

Example 7. Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125, mvt. 1, mm. 329-331.

The image displays a side-by-side comparison of musical staves for measures 329-331 of the first movement of Beethoven's Symphony No. 9, Op. 125, as revised by Gustav Mahler. The score is organized into two main columns: **BEETHOVEN** on the left and **MAHLER** on the right. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns in D (Hn. in D), Horns in B-flat (Hn. in Bb), Trumpets in D (Tr. in D), Timpani (Timp.), Violins I and II (V.1, V.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Mahler version includes the same instruments but adds a section for Horns in F (Hn. (in F)) at the bottom right, numbered 5 through 8. The notation for each instrument shows the specific musical notes, rests, and dynamics (e.g., *sf*, *ben marc.*) for both versions. In the Mahler version, the Oboe and Clarinet parts include the instruction "Schalltrichter auf!" (sound funnel up!) and the Horn parts in D and B-flat include the instruction "mf". The double bass part in the Mahler version includes the instruction "sf ben marc.".

The changes Mahler made to other composers' works before he made modifications to Beethoven's Ninth were never documented or defended in any overt or verbal way (as Wagner had done in his essay "The Rendering of Beethoven's Ninth Symphony"). Mahler received so much unfavorable criticism for his Retusche to the Ninth Symphony after its first performance in Vienna in 1886, however, that he was forced to write a written justification in support of his changes. This justification was circulated to the audience at the second performance of his Retusche, an essay that articulated the reasons why he felt these changes were necessary. In justifying his alterations to Beethoven's dynamics, Mahler stated,

Due to his auditory ailment, which led to total deafness, Beethoven lost his indispensable and intimate contact with reality and the world of physical sound at the very period of his creative activity in which the prodigious increase in his powers of imagination impelled him to discover new means of expression and to achieve a hitherto unsuspectedly vigorous mode of orchestration.³³

Because he believed Beethoven was incapable of hearing dynamic contrast, Mahler felt compelled to alter the dynamics in an attempt to clarify Beethoven's intentions. These modifications included necessary proportional dynamic contrast in which Mahler adjusts instrumental dynamic indications to create an even balance in the orchestration so that important musical phrases are not covered.

³³ Henri-Louis de La Grange, *Mahler*, Vol. 1 (New York: Doubleday and Co., 1974), 557. For the complete justification see Appendix B.

As mentioned earlier, Mahler altered Beethoven's dynamics because he felt that the string section as a whole over-powered the winds. For this same reason, Mahler also doubled many of the wind parts to further create dynamic equality between the strings and winds.³⁴ The way in which Mahler chose to double the winds parts can be seen in Examples 8 and 9. In Example 8, I have extracted and put into prose the changes that Mahler asks for in the opening of the fourth movement (Presto). Mahler's alterations instruct the wind players to do the following:

Example 8.

Flutes:

Second flute to play an octave higher in sections to be in unison with the first flute throughout the entire opening of the Presto (mm. 1-7).

Oboes:

Second oboe to play an octave higher in mm. 1-3 and 7-8 to be in unison with the first oboe. The middle section of this opening should remain as Beethoven had written—in parallel octaves.

Clarinets:

First and second clarinet will remain in parallel octaves as Beethoven had written, but at an octave higher in both parts during m. 1. M. 2 should remain as Beethoven had written. Second clarinet should play up an octave in mm. 3-7 to be in unison with the first clarinet.

Bassoons:

First bassoon should play an octave higher in mm. 3-4 and as written by Beethoven throughout the rest of the Presto opening. The second bassoon and contrabassoon should play as written by Beethoven—in parallel octaves with the first bassoon.

³⁴ McCaldin, "Mahler and Beethoven's Ninth Symphony," 101-108.

Example 9. Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125,
mvt. 4, mm. 1-7 (woodwind parts).

This musical score shows the woodwind parts for the first seven measures of the fourth movement of Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125. The parts are arranged in a system with ten staves. The instruments and their parts are:

- Flauto I. (Flute I): Treble clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Flauto II. (Flute II): Treble clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Oboe I. (Oboe I): Treble clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Oboe II. (Oboe II): Treble clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Clarinetto I. in B. (Clarinet I in B): Treble clef, key of B-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Clarinetto II. in B. (Clarinet II in B): Treble clef, key of B-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Fagotto I. (Bassoon I): Bass clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Fagotto II. (Bassoon II): Bass clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.
- Contrabbasso (Double Bassoon): Bass clef, key of E-flat major, 4/4 time. Starts with a forte (f) dynamic.

The score is written in a system with ten staves. The first measure is marked with a forte (f) dynamic. The music is in 4/4 time and the key signature is E-flat major. The notation includes various musical symbols such as notes, rests, and dynamic markings.

In Mahler's written justification he addressed the necessity for doubling the wind instruments. He reiterated that the winds must be amplified to dynamically compete with the strings. In addition, he discusses the growth of the size of "the orchestra" since Beethoven's time. In the Romantic period, in the three quarters of a century that had passed between Beethoven and himself, the string section as a whole evolved into a larger ensemble. In Mahler's day, orchestras were performing Beethoven's Ninth Symphony with a larger string section than Beethoven had written for. Mahler believed that without increasing the number of woodwind players, issues of dynamic balance between winds and strings would arise from an augmented string section. Doubling the woodwinds would be the only option for creating a dynamic balance. Mahler addresses this point specifically in his justification:

The long-observed custom of multiplying the strings has—and that likewise long since—also resulted in an increase in the number of wind instruments. This in no way implies that the latter instruments have been given any new orchestral role, on the contrary, their number was raised exclusively for the purpose of amplifying the sound.³⁵

Like Wagner, Mahler, too, changed the instrumentation of Beethoven's Ninth.³⁶

He referred to Wagner's justification on re-composition, noting that instruments had improved since Beethoven's time, that modifications had been made to the trumpet and

³⁵ La Grange, *Mahler*, 557.

³⁶ McCaldin, "Mahler and Beethoven's Ninth Symphony," 101-104.

horn, which now had the ability to play chromatic pitches.³⁷ As a result, Mahler significantly altered the trumpet and horn parts in his Retusche of Beethoven's Ninth in an attempt to compose what Beethoven would have written had he had the instruments to do so.

Whereas in Beethoven's score the trumpet and horn parts were simply supportive figures in the orchestration, Mahler's modifications to these parts have a more prominent role in articulating the melody. Mahler's re-composition to the trumpets and horns also most often entailed doubling the wind parts, essentially amplifying the woodwinds in melodic passages. This further supports Mahler's intentions to amplify the woodwinds.

Not only did Mahler re-compose the French horn parts, he added four additional horns to this symphony, doubling the forces of the horn section to eight players. In doing so, he drastically altered these instrumental parts, making use of their now chromatic ability. In reference to a musical excerpt you have seen before (Example 7), Example 10 is a comparative instance of Beethoven's original notation and Mahler's re-composition to the French horn parts in the first movement, measures 329-331. This example illustrates exactly how Mahler made use of these great French horn forces; horns 1, 2, 5, and 6 double the upper woodwinds, and horns 7 and 8 double the cello part.³⁸

³⁷ La Grange, *Mahler*, p. 557, and Hubbert, "Mahler and Schoenberg: Levels of Influence," p. 335-336.

³⁸ McCaldin, "Mahler and Beethoven's Ninth Symphony," p. 105.

Example 10. Mahler's Retusche of Beethoven's Symphony No. 9, Op. 125,
mvt. 1, mm. 329-331.

BEETHOVEN				MAHLER			
FL.		FL.					
Ob.		Ob.					
Cl.		Cl.					
Bn.		Bn.					
in D 1		in D 1					
in Bb 2		in Bb 2					
Tr.		Tr.					
Timp.		Timp.					
V.1		V.1					
V.2		V.2					
Vla.		Vla.					
Vc.		Vc.					
Db.		Db.					
		5					
		6					
		7					
		8					

Earlier in Examples 3a and 3b, examples were given of Beethoven's trumpet parts and Wagner's modifications to these lines in the fourth movement (Presto) of this symphony, measures 16-24. Examples 11a and 11b are parallel excerpts of Wagner's changes and Mahler's additional modifications to the trumpet parts. This shows just how motivated Mahler was to make these alterations. In a sense he was altering not only Beethoven but Wagner, too.

The figure is a map showing the study area. It includes a small rectangle labeled 'Study site' located near a 'Road' and a 'River'. The map also shows other geographical features like 'Lake' and 'Field'.



In his written justification Mahler defended his changes and alterations, discussing why he felt these modifications to Beethoven's original score were necessary.

There has, of course, been no question of any instrumental modification, alterations or even "improvements" of Beethoven's work This fact is as well known as the fact that the quality of the brasses of his time quite simply rendered them incapable of producing certain sequences of notes required for the development of a melody. Since time has corrected the defect of these instruments, it would seem a crime not to use them in such a way as to perform Beethoven's works as perfectly as possible.³⁹

Mahler's written justification also included general references as to why he made these changes to dynamics, articulation, doubling, re-composition, and the use of additional instrumentation.

[I] was constantly and solely concerned with carrying out Beethoven's wishes in their minutest detail, and with ensuring that nothing the master intended should be sacrificed or drowned out amid the general confusion of sound.⁴⁰

In this statement, Mahler notes that he has no intention of "changing" Beethoven, rather he is merely clarifying his musical intentions. He further offers us the explanation that Beethoven's orchestration is dense and unclear, causing what he refers to as a "general confusion of sound." In an attempt to remedy this problem, Mahler made numerous alterations to remove the performance of Beethoven's music of any aural confusion and a lack of melodic clarity. In a conversation Mahler had with friend and

³⁹ La Grange, *Mahler*, p. 557.

⁴⁰ *Ibid.*, p. 557.

confidant Natalie Bauer-Lechner, he further supported the necessity of making changes to Beethoven's Ninth. Mahler said,

. . . for the orchestra of [Beethoven's] day was totally insufficient for it – it was cramped and restricted until someone suitably competent came to loosen its bonds, as I did, much to its advantage, in my performance . . .”⁴¹

The fact that he justifies his alterations to the score on more than one occasion shows how convinced he was that what he was doing was not only right, but unobtrusive, even obvious.

The Reception of Mahler's Retuschen

As mentioned earlier, the first performance of Mahler's Retuschen to Beethoven's Ninth Symphony was given in Vienna in 1886 and resulted in considerable criticism. Instead of easing confusion over his “interpretation,” however, the published written justification which was circulated to the audience during the second performance of Mahler's Retusche to Beethoven's Ninth irritated many of the critics who attended the concert. One critic, for instance, complained about Mahler's written essay, saying that he had come to “hear music, not read a treatise on aesthetics.”⁴² Another critic referred to Mahler's Retusche as an “objectionable practice of re-painting classical works . . . and . .

⁴¹ Natalie Bauer-Lechner, *Recollections of Gustav Mahler* (London: Faber and Faber, 1980), p. 63-64.

⁴² La Grange, *Mahler*, p. 557.

sheer aberration and barbarism.”⁴³ However, another critic praised Mahler for his Retusche to Beethoven’s Ninth, noting, “This Ninth Symphony [i.e., Mahler’s] is a triumph of lucidity—with it Mahler has asserted himself as a modernist.”⁴⁴

Mahler’s Retuschen to Beethoven’s String Quartet in F Minor, Op. 95

Another important Retusche Mahler made to Beethoven’s music was the alterations he made to Beethoven’s String Quartet in F Minor, Op. 95 in 1899. Mahler took Beethoven’s string quartet and re-orchestrated it for an entire string orchestra, including the string bass. In this Retusche, Mahler did not change any of the notes, articulations, dynamics, or expression and tempo markings. This Retusche does not border on “re-composition” as the Retusche of the Ninth Symphony does. Mahler only re-orchestrated the quartet, amplifying the voices by substituting a string section for each solo voice. The bass part, of course, could be seen as an act of “composition” in the sense that there is no bass part in the original quartet. But in this Retusche the bassi Mahler added are used sparingly throughout the work, only doubling the celli in peak moments of phrases, particularly in *forte* passages. Example 12 is an excerpt of Mahler’s

⁴³ McCaldin, “Mahler and Beethoven’s Ninth Symphony,” 109.

⁴⁴ Ibid., 109. To view the complete justification see Appendix B.

Retusche to this string quartet that displays how Mahler incorporated the added bassi in this work.⁴⁵

Example 12. Mahler's Retusche of Beethoven's String Quartet in F Minor, Op. 95, mvt. 1, mm. 126-138.

The musical score is presented in three systems, each containing five staves for the string quartet: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- System 1 (mm. 126-128):** Measures 126-128. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo).
- System 2 (mm. 129-134):** Measures 129-134. This system is characterized by frequent *sf* (sforzando) markings across all staves.
- System 3 (mm. 135-138):** Measures 135-138. This system also features *sf* markings, with a final *ff* marking at the end of measure 138.

⁴⁵ Ludwig van Beethoven, *String Quartet in F Minor*, Op. 95 (New York: Kalmus, n.d.), and Beethoven, *String Quartet in F Minor*, Op. 95, arranged by Gustav Mahler (London: J. Weinberger, 1990).

Mahler often stated that his purpose for Retuschen-making was to clarify the composer's intentions. In Mahler's previous justification for his Retusche to Beethoven's Ninth he said that he tried to "clarify" Beethoven's work by increasing the instrumental forces, that is, ". . . their number was raised exclusively for the purpose of amplifying the sound."⁴⁶ As with the changes Mahler made to Beethoven's Ninth Symphony, his Retusche of the String Quartet in F Minor, Op. 95 sounds radically different from Beethoven's original string quartet because instead of only four players the audience hears thirty to forty players.

At the time of the first performance, Mahler's audience had a strong and mostly negative reaction. This re-orchestration was only performed once, in fact, because the audience "booed" at the premiere.⁴⁷ Before the first performance was given, he had tried to prepare for and justify any objections. A week before the work was premiered, Mahler published a written justification on his intentions in Vienna's weekly newspaper, *Die Wage*. In this justification Mahler primarily addresses the acoustic and spacial issues of larger concert hall facilities, stating that it is the duty of the conductor to modify the score in order for the work to be heard properly.⁴⁸

⁴⁶ La Grange, *Mahler*, 557.

⁴⁷ Hubbert, "Mahler and Schoenberg: Levels of Influence," 334.

⁴⁸ *Ibid.*, 334.

A quartet for string orchestra! That sounds strange to you. I already know all the objections that will be raised: the destruction of intimacy, of individuality. But that is a mistake. What I intend is only an ideal representation of the quartet Once the music is transferred to the concert hall, its intimacy is already lost; but even more is lost: in a large space the four voices are lost and do not reach the listener with the power and intensity intended by the composer. I give them this power by reinforcing the voices The sound of one violin in a room has the same value as twenty violins in a hall. And twenty violins in a large hall can project a piano, a pianissimo, even more sweetly, delicately, indeed lets say more intimately, than one single violin—which one will hear either too strong or at all Our entire practice of performing chamber music in concert halls suffers from the misrepresentation of space. If one wants to appreciate it, then one must likewise consider the space correctly . . .⁴⁹

As Mahler notes, since Beethoven's time performance spaces had grown from intimate settings to much larger concert halls. The change in acoustic space requires a change in instrumentation. Mahler augmented this string quartet into a chamber string work in order to compensate for these acoustical changes. As we heard him say in his justification to Beethoven's Ninth, Mahler is telling us in this justification that he re-orchestrated Beethoven's String Quartet, Op. 95 simply to clarify Beethoven's musical intentions. His goal in amplifying the four voices was to give each of them more dynamic volume and strength, allowing the players to include subtle nuances that could

⁴⁹ This justification is included in Ernst Hilmar's article, "Schade, aber es müss(te) sein:' Zu Gustav Mahlers Strichen," 190-191, n. 15. Portions of this essay were translated by La Grange in his biography. (See *Mahler*, Vol. 1, 498). The complete translation is by Hubbert. (See "Mahler and Schoenberg: Levels of Influence," 334-336. The complete written justification can be seen in Appendix C.

be heard in a large concert hall. Without Mahler's amplification of voices, a dynamic proportion would not be heard in a big hall—the *pianos* and *mezzo-pianos* would be lost.

Although the audience thought his changes destructed the “intimacy” of this string quartet, Mahler, on the contrary, believed that he was enhancing this very aspect, that he was preserving the intimacy of Beethoven's music to suit performances in modern day concert halls.⁵⁰

⁵⁰ Hubbert, “Mahler and Schoenberg: Levels of Influence,” 334-339.

CHAPTER 4

MAHLER'S RELATIONSHIP WITH BACH

It was not until later in his life that Mahler became greatly fond of Bach's compositions. His interest in Bach surfaced when he began working with Guido Adler on editing forgotten composers' works from earlier musical eras. The project resulted in *Denkmäler der Tonkunst in Österreich*: a multi-volume edition of early music. Although Mahler felt that most of these past composers were deservedly forgotten, it was around this time, 1896, that he became attracted to and captivated by Bach's music.⁵¹

One of Mahler's closest confidants, Natalie Bauer-Lechner, recorded conversations she had with Mahler from the years 1893-1902. She published these conversations in a book entitled *Recollections of Gustav Mahler*. Many of their conversations included discussions on Mahler's fascination with Bach. In 1901, Mahler declared his admiration for Bach in a conversation with Bauer-Lechner:

⁵¹ Hubbert, "Mahler and Schoenberg: Levels of Influence," 327-329, and Edward Reilly, *Gustav Mahler and Guido Adler: Records of a Friendship* (New York: Cambridge University Press, 1982), 93.

. . . one of the greatest [geniuses] that ever existed. . . . It's beyond words, the way I am constantly learning more and more from Bach (really sitting at his feet like a child): for my natural way of working is Bach-like. If only I had time to do nothing but learn in this highest of all schools! Even I can't visualize how much it would mean. But may my latter days, when at last I belong to myself, be dedicated to him!⁵²

In this same year, Bauer-Lechner recorded:

Mahler played for us the Bach cantata *Ich sündiger Mensch, wer wird mich erlösen?* He called it a glorious work, perhaps even Bach's most glorious—one which opens up the widest perspectives. In this connection, he mentioned Bach's tremendous freedom of expression, which has probably never been equaled since, all which is founded on his incredible skill and command over all resources.⁵³

Mahler himself noted on this same occasion, "In Bach, all the seeds of music are found, as the world is contained in God. It's the greatest polyphony that ever existed!"⁵⁴ These statements show that Mahler not only held Bach in the highest regard, but that he viewed him as kind of a seminal composer. He was a figure from whom all western composers could draw inspiration. More specifically, Mahler often referred to Bach as the "master of polyphony,"⁵⁵ and he saw Bach as a source of his own polyphony. It is interesting to note that he discussed Bach more than any other composer of the Baroque period.

⁵² Bauer-Lechner, *Recollections of Gustav Mahler*, 169-170.

⁵³ Ibid., 165-166.

⁵⁴ Ibid., 166.

⁵⁵ Ibid., 116.

The Conception of the Bach-Mahler *Suite for Orchestra*

Mahler's conception of the Bach-Mahler *Suite for Orchestra* occurred during his first permanent season as Music Director and Conductor of the New York Philharmonic (then known as the Philharmonic Society of New York) in 1909-1910. Mahler intended for his alterations to the Bach *Orchestral Suites Nos. 2 and 3* to be performed on the first of a series of six "historical" programs with the New York Philharmonic. This series of "historical" concerts covered compositions from the Baroque period to the present with performances of Wagner's works.⁵⁶

It was during this time, when Mahler was creating programs for these six historical concerts, that Mahler came up with the initial idea to 'modernize' the two Bach Suites. Because the performance practice between the Baroque period and that of Mahler's own was vastly different, Mahler 'modernized' these works so they would be better understood by modern day audiences. What is unique about these six historical concerts is that they summarize Mahler's vision, conception, and philosophy of Retuschen-making.⁵⁷ On Mahler's 'modernization' of the Bach Suites, Zolton Roman noted,

⁵⁶ Hubbert, "Mahler and Schoenberg: Levels of Influence," 346-347, and Kurt Blaukopf, *Mahler: A Documentary Study* (London: Thames and Hudson, 1976), 260-261.

⁵⁷ Roman, "Gustav Mahler: Conductor and Composer as 'Music Historian,'" 334.

Clearly, 'history' at this stage meant to Mahler a dynamic process in which the interpretation of the past, and the shaping of the present (and, by extension, of the future) represented for him, the conductor-composer, contiguous points along the same continuum. The well known Bach 'Suite' which Mahler arranged . . . for his first 'historical' concert, appears to me as the very embodiment of this concept.⁵⁸

Mahler believed that it was his responsibility as a conductor and interpreter to update past composers' works, to bridge the gap in performance practice between his own time and that of Bach's.⁵⁹ In his last American interview just months before his death, Mahler stated,

. . . as a (conductor) . . . I . . . seek to give each . . . work . . . the interpretation nearest that which the composer intended. This is my duty to myself, to my art and to the public which attends my concerts."⁶⁰

In this quote Mahler reveals the underlying motivation behind his Retuschen. He altered Bach's Suites for the purpose of clarifying Bach's intentions in order for Mahler's own modern day audiences to be able to comprehend Bach's music. He achieved a modern conception of Bach's Suites by making many modifications to these two scores. It is perhaps no mystery that finally Mahler would turn to Bach in his Retuschen making output. As Mahler mentioned in a conversation he had with Bauer-Lechner eight years earlier in 1901, ". . . may my latter days, when at last I belong to myself, be dedicated to

⁵⁸ Ibid., 334.

⁵⁹ Hubbert, "Mahler and Schoenberg: Levels of Influence," 326 and 328.

⁶⁰ Roman, "Gustav Mahler: Conductor and Composer as 'Music Historian,'" 335.

[Bach].”⁶¹ It makes sense, then, that his final Retusche was the conflation of Bach’s *Orchestral Suites Nos. 2 and 3*. The alterations Mahler made to Bach’s Suites were his most radical in terms of his Retuschen output. He selectively merged movements from the two Bach Suites, unifying these chosen movements into one work. He called this new work *Suite aus den Orchesterwerken von Johann Sebastian Bach mit ausgeführtem continuo zum Konzertvortrage bearbeitet von Gustav Mahler* (A Suite of Orchestral Works by Johann Sebastian Bach with continuo realized and arranged for concert performance by Gustav Mahler).⁶² Known as the *Bach-Mahler Suite for Orchestra*, this re-orchestrated work was first performed on November 10, 1909, at Carnegie Hall under the direction of Mahler.⁶³ This performance took place on the first of the series of six historical concerts with the New York Philharmonic and the program began with the *Bach-Mahler Suite for Orchestra*. The works which followed in the program were by additional Baroque composers as well as Classical:

⁶¹ Bauer-Lechner, *Recollections of Gustav Mahler*, 169-170.

⁶² Johann Sebastian Bach and Gustav Mahler, *A Suite of Orchestral Works by J. S. Bach with Continuo Realized and Arranged for Concert Performance by Gustav Mahler* (New York: G. Schirmer, 1910), 1.

⁶³ Kurt Masur, et al., *Mahler in New York: Essays, Reviews, Interviews, and Chronologies* (New York: The Philharmonic-Symphony Society of New York, 1998), 121.

Handel	Flavio: "Quanto dolci"
Bach	Violin Concerto in E Major
Rameau	Dardanus: Rigaudon from Suite No. 2
Grétry	Céphale et Procris: Recitative and Aria
Haydn	Symphony No. 104 ⁶⁴

In support of his decision to change selected parts of Bach's Suites, Mahler noted that at the time Bach wrote these works they were intended for immediate performance, not publication.⁶⁵ He further stated that Baroque music in general has very little markings in the score such as basic interpretative direction of dynamics, expression, and tempi. Because of this lack of articulated notation, he felt Bach's scores were in need of 'modernization,' of being updated for a modern audiences ear.

⁶⁴ Ibid., 121, and Knud Martner, *Selected Letters of Gustav Mahler* (London: Faber and Faber, 1979), 444.

⁶⁵ Hubbert, "Mahler and Schoenberg: Levels of Influence," 330.

CHAPTER 5

MAHLER'S RETUSCHEN TO THE BACH SUITES

The existing evidence which illustrates Mahler's alterations to the Bach *Orchestral Suites Nos. 2 and 3* are Mahler's personal scores to the original publication of the Bach Suites. These two scores are housed in the New York Philharmonic Archives (catalogue numbers 10A and 10B).⁶⁶ Just like his previous Retuschen, Mahler made changes in his personal scores of the original composer's publication; he did not re-write the changes out in a separate score. Each type of marking made by Mahler was distinguished by different colored pencils. He used red pencil to write in bowings, add rehearsal letters, and make changes to articulations. Blue pencil was used to alter dynamics and indicate *solo* and *tutti* sections as well as cues, and lead pencil was used to re-compose parts of the score. Mahler used tissue paper to cover sections of the score that he wanted to cut.

Of the forty Retuschen Mahler made to other composers' works, the Bach-Mahler *Suite for Orchestra* was the only score he had published during his lifetime. It was

⁶⁶ Masur, et al., *Mahler in New York: Essays, Reviews, Interviews, and Chronologies*, 140-157.

published by G. Schirmer in New York in 1910. The New York Philharmonic Archives also house Mahler's personal copy of this score (catalogue number 11).⁶⁷ There is no indication that one master handwritten score by Mahler of the *Bach-Mahler Suite for Orchestra* exists. The scores in the New York Philharmonic Archives suggest that Mahler submitted both of his personal scores of *Bach's Orchestral Suites Nos. 2 and 3* to Schirmer, giving them instructions on what to cut and paste. This is not surprising considering Mahler made most of his *Retuschen* on the published versions of the original composers' scores. Neither G. Schirmer nor the New York Philharmonic Archives have any written documentation of correspondence between Mahler and G. Schirmer about the publication of Mahler's changes to Bach's Suites.

The *Retusche* Mahler made to these two Bach Suites include:

- 1) Eliminations of movements.
- 2) Cuts of some repeats.
- 3) Changes in orchestration.
- 4) Additions of melodic lines.
- 5) Changes in instrumentation.
- 6) Thickening of instrumental textures.
- 7) Changes in dynamics.
- 8) Changes in articulation and rhythmic patterns.
- 9) Changes in the manner of playing (tempo indications and expression markings).⁶⁸

⁶⁷ Ibid., 140-157.

⁶⁸ I have borrowed these classifications from two sources. First, Carner, who includes similar parts of this list in his study of Mahler's *Retuschen* to Schumann's Symphonies. See Carner, *Major and Minor*, 72. Second, Hubbert, who modified Carner's categories to represent an overview of all of Mahler's *Retuschen* to other composers' works. See Hubbert, "Mahler and Schoenberg: Levels of Influence," 332. I also added several categories to this list to specify Mahler's *Retusche* to Bach's *Orchestral Suites Nos. 2 and 3*.

The Form of the Bach-Mahler *Suite for Orchestra*

The original version of Bach's Suite No. 2 is made up of eight movements and

Suite No. 3 is made up of six movements:

Suite No. 2 in B Minor, BWV 1067

Ouverture
Rondeau
Sarabande
Bourree I
Bourree II
Polonaise & Double
Menuet
Badinerie

Suite No. 3 in D Major, BWV 1068

Ouverture
Air
Gavotte I
Gavotte II
Bourree
Gigue

Mahler's conflation of the Bach Suites includes three movements from Suite No. 2 and two movements from Suite No. 3. Mahler used the *Ouverture*, *Rondeau*, and *Badinerie* from Suite No. 2, and he fused the *Rondeau* and *Badinerie* into one movement. From Suite No. 3, Mahler used the *Air* and *Gavottes I and II*. In putting these two Suites together, Mahler did not need to transpose any of the original keys because they share relative key relationships—Suite No. 2 is in B Minor and Suite No. 3 is in D Major. In 'modernizing' Bach, Mahler's merging of these two separate Bach Suites effectively changed the overall form of these Baroque dance suites into something closer to a basic four movement classical symphony.⁶⁹

⁶⁹ Volker Scherliess, "'Ganz nach Art der Alten:' Mahler als Interpret Bach—ein Beitrag Zur Rezeptionsgeschichte," *Die Neue Zeitschrift für Musik* 5 (May 1986): 4-8.

The effect on the form can be seen in the outline below:

Bach-Mahler Suite for Orchestra

Ouverture (from Suite No. 2 – key of movement is B Minor)

Rondeau - Badinerie - Tempo del Rondeau
(from Suite No. 2 – key of movement is B Minor)

Air (from Suite No. 3 – key of movement is D Major)

Gavotte I - Gavotte II - (Gavotte I)
(from Suite No. 3 – key of movement is D Major)

The first movement of the Bach-Mahler *Suite for Orchestra*, *Ouverture*, is from Bach's *Orchestral Suite No. 2*. Mahler made no changes to the form of this movement. He simply chose to take the second ending in the opening slow section (measure 20) instead of taking the first repeat indicated by Bach in his original score.⁷⁰

The second movement of the Bach-Mahler Suite is a merging of two movements from Bach's *Orchestral Suite No. 2*—the *Rondeau* and *Badinerie*. Mahler did not omit Bach's use of repeat signs in this movement, but he chose to write out the section again instead of using repeat signs, which enabled Mahler to make adjustments to the orchestration during the repeated sections in this movement. Where repeat signs are written in Bach's original version, Mahler instead inserted a double bar line, indicating where the repeat signs would have been placed. The form of Bach's original *Rondeau* is

⁷⁰ J. S. Bach and Mahler, *A Suite of Orchestral Works by J. S. Bach with Continuo Realized and Arranged for Concert Performance by Gustav Mahler*, 1-17.

not disturbed; the entire movement remains in tact in Mahler's Suite. In conjoining the two movements of Bach, Mahler inserted an attacca between the *Rondeau* and *Badinerie*, therefore combining these two distinctly separate movements into one. Once again, the original form of Bach's *Badinerie* is not disturbed and the entire movement is included in the Bach-Mahler Suite. After the completion of the *Badinerie*, Mahler repeats the first twenty-eight bars (not including repeats) of the *Rondeau*, indicating in the score "Tempo del Rondeau." This recapitulation also includes Mahler's markings of a double bar line and a return to the original *Rondeau's* cut time meter.

The merging results in a compound ternary form, a form more common to the middle dance movement of a Romantic symphony than to a Baroque dance suite.⁷¹ In the program that accompanied the performance of the Bach-Mahler Suite on January 8, 1910, Henry Edward Krehbiel made a similar observation, noting that the resulting new form more resembled Mahler's work than Bach's:

There are points of special interest in the two sections which make up this number. In the B minor Suite the rondeau which was destined to play so large a part in the cyclical forms on instrumental music (symphonies, sonatas, concertos, etc.), is met for the first time in Bach's compositions. The form was copied from the French verse-form of the same name and illustrates the peculiarity of the latter in the reiteration of a theme ever and anon after the exploitation of two or more secondary melodies. In this instance the principal theme is heard also in connection with the other material in the interludes. The term *Badinerie* for which Bach also employed the German word *Tändelei*, does not belong to the

⁷¹ Ibid., 18-25.

dance-forms of which the suite was conventionally composed. An English equivalent for the words can be found only by circumlocution. They mean a bit of playfulness—a sportive trifle.⁷²

The third movement of the Bach-Mahler Suite, *Air*, was taken from Bach's *Orchestral Suite No. 3*. As was the case with the *Ouverture*, Mahler made no changes to the form of this movement. The repeat signs are included as they are in Bach's original version.⁷³

In the fourth movement of the Bach-Mahler Suite, Mahler again made no changes to the form of the *Gavotte I* and *Gavotte II* from Bach's *Orchestral Suite No. 3*. As he did in the second movement of the Bach-Mahler Suite, Mahler wrote out the repeated sections instead of using repeat signs. He did this so he could vary the piano part in the repeat of a section. Again, he inserts double bars line where repeats signs would have occurred. Mahler honors Bach's instruction to play through the *Gavotte I* with no repeats the second time through after the completion of *Gavottes I and II*.⁷⁴

⁷² Henry Edward Krehbiel, Program notes for Bach-Mahler, *Suite for Orchestra*, January 8, 1910. Courtesy of the New York Philharmonic Archives. To view the complete program notes see Appendix E.

⁷³ J. S. Bach and Mahler, *A Suite of Orchestral Works by J. S. Bach with Continuo Realized and Arranged for Concert Performance by Gustav Mahler*, 26.

⁷⁴ *Ibid.*, 27-37.

The Instrumentation of the Bach-Mahler *Suite for Orchestra*

The instrumental augmentation Mahler makes to this Suite is by far the most drastic element of change in this work. Below is a comparative outline of instrumentation:

<u>Bach Suite No. 2:</u>	<u>Bach Suite No. 3:</u>	<u>Bach-Mahler Suite:</u>
Flauto traverso (one/solo)	Trumpets (three)	Flutes (three)
Strings	Oboes (two)	Clarinet
Harpsichord	Strings	Oboes (two)
	Harpsichord	Trumpets (three)
	Timpani	Timpani
		Strings
		Piano
		Organ

Mahler altered the instrumentation not in the score, but in an advisory note attached to it.

In the edition published by G. Schirmer a footnote Mahler included reads:

In *forte* with additional flutes, reinforced by a Clarinet if needed. Both the piano-part and the organ-part are to be regarded as a sketch which should bear, in general, the character of a free improvisation, with as full harmonies as possible in the *tuttis* and most delicately shaded in the *piano* passages.⁷⁵

⁷⁵ Ibid., 1.

The instrumentation for each of the four movements of Mahler's changes to Bach can be seen in the outline below:

<u>Movement I:</u>	<u>Movement II:</u>	<u>Movement III:</u>	<u>Movement IV:</u>
Flutes (three)	Flutes (three)	Strings	Trumpets (three)
Clarinet	Clarinet		Oboes (two)
Strings	Strings		Timpani
Piano	Piano		Strings
Organ			Piano

One of the most interesting instrumental additions to the Bach-Mahler Suite is the organ. The use of this instrument alone will radically change the sound of Bach. It is interesting to note that the organ was only used in the *Ouverture* of the Bach-Mahler Suite. The organ encompasses three main functions in Mahler's Retusche. First, the organ part in the upper two staves consists of an elaborate formal realization of the continuo line and doubling of the flauto traverso and string lines. These upper staves of the organ line sometimes have a rhythmic and melodic identity of their own. The pedal line of the organ is often a replication of the continuo, which will essentially amplify the sound of the celli and bassi. Example 13 illustrates how the upper two staves and the pedal line of the organ essentially support both the melodic content and harmonic structure of the *Ouverture*.

Example 13. Mahler's Bach Suite,
mvt. 1, mm. 1-3.

Flauto traverso

Violin I

Violin II

Viola

Continuo

Piano

→ Organ

→ Pedal

Grave

forte

Grave

Plenum

Second, Mahler seems to have carefully and selectively made use of the organ in peak moments of the music, particularly in *forte* passages to re-enforce the continuo line. Example 14 is a good example of this alteration where Mahler adds organ to strengthen the cadence.

Example 14. Mahler's Bach Suite,
mvt. 1, mm. 211-215.

The image displays a musical score for a section of Mahler's Bach Suite, movement 1, measures 211-215. The score is arranged in two systems of staves. The first system includes Flauto traverso, Violin I, Violin II, Viola, and Continuo. The second system includes Piano, Organ, and Pedal. The Organ part is indicated by an arrow pointing to its staff. The score shows various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo). The Organ part is shown with a *ff* marking, indicating a strong reinforcement of the continuo line during the cadence.

Third, on few occasions the organ part also encompasses its own independent line. Mahler inserted secondary melodies into the organ part which were not in Bach's original melodic content. Example 15 is an excerpt which represents such an instance. In this example one can see that the secondary melody in the upper voice of the organ part is simply a variation on the primary melodic line in the flauto traverso and first violins.

Example 15. Mahler's Bach Suite,
mvt. 1, mm. 86-89.

→ Flauto traverso

→ Violin I

Violin II

Viola

Continuo

Piano

→ Organ

Pedal

As was the case with the organ, Mahler also realized the figured bass of the continuo in the piano part. Example 16 illustrates two main functions of the piano part in the Bach-Mahler Suite. In the bass clef of the piano one can see that it is doubling the continuo part, often in octaves. Second, the piano part frequently doubles other instrumental parts. In Example 16, one can see that, with the exception of the organ, the piano part plays the exact rhythm and many of the same pitches as the complete orchestration.

Example 16. Mahler's Bach Suite,
mvt. 1, mm. 4-5.

The image displays a musical score for Example 16, Mahler's Bach Suite, mvt. 1, mm. 4-5. The score is written for a full orchestra and piano. The instruments listed on the left are Flauto traverso, Violin I, Violin II, Viola, Continuo, Piano, Organ, and Pedal. The Piano part is highlighted with a red arrow, indicating its role in doubling the continuo and other instruments. The score shows the piano part playing the exact rhythm and many of the same pitches as the complete orchestration, except for the organ.

Unlike Bach's original scoring which calls for the harpsichord to play continuously throughout the two Suites, with the exception of the *Air* in *Suite No. 3*, Mahler deliberately omitted the piano specifically in softer passages and added it in important *forte* passages. For instance, during a *forte* passage in the *Badinerie* of the second movement in the second half of measure 92 to measure 94, Mahler has the piano play block chords in root position and inversions. The second half of measure 94 is subito *piano* and Mahler omits the piano altogether until the next indication of *forte* occurs in measure 96. See Example 17.

Example 17. Mahler's Bach Suite,
mvt. 2, mm. 92-98.

The musical score for Mahler's Bach Suite, mvt. 2, mm. 92-98, is shown. The score includes parts for Flauto traverso, Violin I, Violin II, Viola, Continuo, and Piano. The Piano part is indicated by an arrow pointing to the bottom staff. The score shows the transition from a *forte* passage to a *piano* passage, with the piano part playing block chords in root position and inversions during the *forte* passage and being omitted during the *piano* passage.

Mahler also used the piano as a tool to alter the orchestration of Bach's writing in the repeated sections of the *Rondeau*, *Badinerie*, and *Gavottes I and II* to achieve a new and different element in the repetition of a theme. He achieved a variation of repeated sections by leaving out the piano the first time through a phrase and then adding it the second time through. Example 18 is an excerpt from the beginning of the second movement. The first eight measures represent the theme of this movement and the following eight bars (measures 8-16) are a repeat of this same theme. Mahler leaves out the piano in the first eight bars and adds it in the repeated section of the *Rondeau* theme.

Example 18. Mahler's Bach Suite,
mvt. 2, mm. 1-16.

Flauto traverso

Violin I

Violin II

Viola

Continuo

→ Piano

The piano part also encompasses individual and independent qualities. Mahler often gives the piano part its own melodic line. In these instances he often uses thematic material from the same movement. Mahler did not freely compose the piano, but borrowed a figuration from the trumpets. Example 19b is an excerpt from *Gavotte II* of the fourth movement, measures 68-70. One can see that the piano part has its own melodic figure, one that would not be heard until later in this movement in Bach's original version (measure 92) in the three trumpet parts. Example 19a is an excerpt of the trumpet parts.

Example 19a. Mahler's Bach Suite,
mvt. 4, mm. 92-94 (trumpet parts in D).



Example 19b. Mahler's Bach Suite,
mvt. 4, mm. 68-70.

Trumpet I in D
Trumpet II in D
Trumpet III in D
Timpani D-A

Oboe I
Oboe II
Violin I
Violin II
Viola
Continuo

→ Piano

ff sempre

The piano part of the Bach-Mahler Suite is also very interesting in terms of Mahler's elaborate realization of the figured bass. Example 20 is a representation of this point. The circled sections in this example illustrate Mahler's elaborate realization which give the piano a sense of melodic freedom. It is these types of instances which give the piano a distinct soloistic quality. Good continuo players well versed in the performance practice of the eighteenth-century music very well might improvise something similar to this. But the fact that Mahler writes it down suggests that he might have a distrust of performers knowledge of performance practice.

Example 20. Mahler's Bach Suite,
mvt. 1, mm. 9-10.

The image shows a musical score for Mahler's Bach Suite, mvt. 1, mm. 9-10. The score is written for a full orchestra and includes parts for Flauto traverso, Violin I, Violin II, Viola, Continuo, Piano, Organ, and Pedal. The Piano part is highlighted with a black arrow and a circle, indicating it is the focus of the example. The score is written in G major and 3/4 time. The Piano part features a complex texture with many notes and rests, and is marked with a circle around the first measure and a circle around the second measure. The Organ part is also marked with a circle around the first measure. The Pedal part is marked with a circle around the first measure. The Continuo part is marked with a circle around the first measure. The Viola part is marked with a circle around the first measure. The Violin I and Violin II parts are marked with a circle around the first measure. The Flauto traverso part is marked with a circle around the first measure.

As was the case with the organ part, Mahler also inserted brief secondary melodies in the piano part. An instance where this occurs is in the *Ouverture*, measures 169-172. See Example 21.

Example 21. Mahler's Bach Suite,
mvt. 1, mm. 169-171.

The image displays a musical score for measures 169-171 of the first movement of Mahler's Bach Suite. The score is arranged in a system with eight staves. The instruments are listed on the left: Flauto traverso, Violin I, Violin II, Viola, Continuo, Piano, Organ, and Pedal. The Piano part is indicated by a black arrow pointing to its staff. The Flauto traverso part features a complex, flowing melody. The Violin I and Violin II parts play a similar, slightly lower melody. The Viola and Continuo parts provide a harmonic foundation with sustained notes. The Piano part, highlighted by the arrow, contains a brief secondary melody. The Organ and Pedal parts are shown as empty staves, indicating they are not active in this section.

Of Mahler's changes to the Bach Suites, the most extreme instance of interpretive directions were made to the piano (continuo) part. Mahler realized the continuo in the piano part because he felt strongly that Bach was being wrongly realized by modern continuo players. He believed that these performers were unknowledgeable when it came to the practice of reading the figured bass lines of Bach. Mahler commented on the lack of knowledge among performers of his day on more than one occasion.

The mostly bad Bach performances not hardly went all out. Instead of the real Bach they give us a poor skeleton of the work. They usually simply omit the chords which form the wonderful rich fullness of the body, as if Bach had written the figured bass for it without any meaning and purpose.⁷⁶

If the work done for the new editions of old music be more than a second funeral then in the future more energetic care should be taken that the practical musicians really become acquainted with those new editions and learn how to use them.⁷⁷

Here Mahler defends his realization of Bach's continuo. He felt it was a necessity to realize the continuo to give clear indications to modern day performers of how he believed Bach's continuo should rightfully be interpreted. Since Mahler felt that modern day continuo players were not interpreting Bach's figured bass appropriately when they themselves realized the figured bass, Mahler wrote out the continuo part in an attempt to clarify Bach's intentions. He believed that the continuo was not a supportive element of

⁷⁶ Roman, "Gustav Mahler: Conductor and Composer as 'Music Historian,'" 332.

⁷⁷ Ibid., 334.

the orchestration, but a component which should be a principal part in the orchestration, that it should have a clear voice with which to convey both primary and secondary or counterpoint melodies.

Mahler does, however, mention his thoughts on why Bach's continuo was not being properly performed by modern day musicians. He refers to this point in a letter he wrote in 1893 to an amateur musician, Ms. Tolney-Witt:

The musicians [of the Baroque era] were confident that they knew their business, they moved within a familiar field of ideas, and on the grounds of clearly delimited skill, well grounded within these limits! There the composers made no prescriptions—it was taken for granted that everything would be rightly seen, felt and heard. That is why the compositions were not maltreated by lack of understanding! Usually, indeed, composers and musicians will have been one and the same person. Within the Church, which was of course the chief domain of this art and whence it had come, everything was precisely ordained in advance by ritual. In short, the composers did not need to fear being misunderstood, and contented themselves with sketchy writings for their own use—without giving special thought to the fact that others would have to interpret them or might even interpret them wrongly.⁷⁸

This quote tells us that Mahler not only felt he needed to bridge the gap between Baroque and modern day performance practice for the audiences sake, but for the current musicians who performed early music. He clearly points out that figured bass lines in compositions from the Baroque period did not need to be written out for performers of that era, because the continuo players at that time understood how to

⁷⁸ Martner, *Selected Letters of Gustav Mahler*, 147-149. To view the complete letter Mahler wrote to Ms. Tolney-Witt see Appendix D.

interpret the composer's intentions properly. Furthermore, it was often the case that interpretive indications were left out of the music for two reasons. First, because these compositions were intended for immediate performance, not publication. Second, interpretive directions were not included in a score because the composer himself was often the continuo player of his own music.

The program notes in two programs from the 1909-1910 and 1910-1911 New York Philharmonic seasons still exist from performances Mahler gave of the Bach-Mahler *Suite for Orchestra*, and shed further light on the "continuo" problem. These programs are housed in the New York Philharmonic Archives. In the program notes written by Henry Edward Krehbiel for the November 1 and 4, 1910, performances of the Bach-Mahler Suite, Krehbiel wrote,

The manner in which the *continuo* was played is a lost art, and much attention has been given to its restoration by musical scholars who have universally recognized that since all musicians thought contrapuntally in Bach's day, the voice of the *continuo* instrument must have been woven into the general fabric and not been played as a mere support in chords.⁷⁹

These program notes tell us that Krehbiel agreed with Mahler's modifications to the Bach-Mahler Suite. Krehbiel, too, felt that in recent performances of Bach, continuo players merely acted as supportive figures. These program notes also observe the critical

⁷⁹ Krehbiel, Program notes for Bach-Mahler, *Suite for Orchestra*, November 1 and 4, 1910. Courtesy of the New York Philharmonic Archives. To see the complete program notes see Appendix F.

reaction to Mahler's additions when a contemporary of Mahler's also noted that he believed the continuo of Bach should be a prominent part of orchestra.

Another change Mahler made to the instrumentation of the Bach's Suites was the addition of two more flutes and a clarinet. These two flutes and single clarinet double the solo flauto traverso in *forte* passages. Mahler instructed in an advisory note in the published score to the Bach-Mahler *Suite for Orchestra*, "In *forte* passages with additional flutes, reinforced by a Clarinet if needed."⁸⁰ Mahler did not alter any of Bach's original pitches in the flauto traverso line, but he augmented the dynamic level of the solo flauto traverso by increasing the number of players assigned to this particular line, essentially thickening the instrumental texture. As is the case with the use of the organ and piano, the addition of two flutes and a clarinet doubling the solo flute line will also radically alter the sound of Bach's music. Mahler seems to have added this instrumentation in order to amplify the solo flute line, particularly in *tutti* passages, so that it will not be dynamically overpowered by the rest of the orchestra.

Mahler never published a formal justification as he did for the Beethoven Ninth Symphony and the *String Quartet in F Minor*. Instead we have to glean the reasons why he might have done it from other sources. One important source that addresses many

⁸⁰ J. S. Bach and Mahler, *A Suite of Orchestral Works by J. S. Bach with Continuo Realized and Arranged for Concert Performance by Gustav Mahler*, 1.

questions of differences in performance practice is a letter Mahler wrote to an acquaintance, Ms. Tolney-Witt in 1893. Mahler justifies his augmented forces of organ, piano, clarinet, and additional flutes by first addressing the expansion of emotional expression of the orchestra between the Classical and Romantic periods. He states that Baroque composers only expressed simple feelings of happiness and sadness. Yet, as composition evolved composers began to explore more ways to incorporate a deeper sense of musical expression and “*new elements of feeling*.” In the following quote from his letter to Ms. Tolney-Witt, Mahler cites Beethoven as the composer who started a “*new era* of music,” a composer who first implemented programmatic aspects of nature, poetry, and humor. Most importantly, Mahler acknowledges Beethoven as the first composer to use the orchestra to address a greater sense of expression.

The feelings intrinsic to [early music] were, in keeping with the time, *simple*, naive, reproducing emotional experience only in bare outline: joy, sadness. . . . moreover, came the *appropriation of new elements of feeling* as objects of imitation in sounds—i.e. the composer began to relate ever deeper and more complex aspects of his emotional life to the area of his creativeness—until with Beethoven the *new era* of music began: from now on the *fundamentals* are no longer mood—that is to say, mere sadness, etc.—but also the transition from one to the other—conflicts—physical nature and its effect on us—humour and poetic ideas—all these became objects of musical imitation.⁸¹

Here Mahler tells us that he believes early music only included “*simple* [and] naïve . . . fundamentals” of expression in music. However, in the Classical era composers began to

⁸¹ Martner, *Selected Letters of Gustav Mahler*, 147-149.

include aspects of deeper emotional expression. As this period progressed, composers often composed music representing emotions they personally experienced in life. But Mahler claims that it was Beethoven who was the founder of a transformation in music, a composer who expressed the effects of poetry, nature, and philosophy in his music.

Mahler continued to note in this same letter to Ms. Tolney-Witt that as composers explored the use of emotions and feelings in their music, they needed to expand the size of the orchestra in order to discover “a rich[er] palette of colours.” Therefore, composers needed to augment instrumental forces in order to express greater musical ideas.

. . . there is a question in your letter that provokes an answer from me: ‘why such a large apparatus as an orchestra should be necessary in order to express a great thought.’ . . . the more music evolves, the more complex the apparatus becomes. . . . Now not even quite complicated signs suffice—instead of requiring a single instrument to produce such a rich palette of colours (as Herr Au. Beer would say), the composer took one instrument for each colour (the analogy is apparent in the word ‘tone-colour’). It was out of this need that the modern, the ‘Wagnerian’ orchestra gradually came into being.⁸²

In this quote, Mahler specifically defends his actions to double the solo flauto traverso line with two additional flutes and a clarinet in order to achieve “a rich[er] palette of colours.” Furthermore, Mahler cites that the evolution of the expanded “‘Wagnerian’ orchestra” came into being when late Romantic composers began designating one

⁸² Ibid., 147-149.

instrument to represent each of the various colours. For this reason, late Romantic composers needed “a large apparatus as an orchestra . . . in order to express a great thought.”⁸³

In this letter to Ms. Tolney-Witt, Mahler further continues to justify why augmenting instrumentation was necessary in modern day performance practice. He stated that during the Baroque period music was performed in churches. As the number of players and listeners grew in larger numbers throughout the Classical and Romantic eras, larger concert halls and opera houses were built to accommodate this expansion. In addition, Mahler addressed “spacial issues,” an issue which he previously discussed in his written justification for his Retusche to Beethoven’s Ninth Symphony. He noted that modern day composers must enlarge the size of the orchestra in order to fill the space of a large concert hall:

. . . I would now like to mention . . . the physical necessity to enlarge the musical apparatus: music was becoming more and more common property—the listeners and the players becoming even more numerous—in place of the chamber there came the concert hall, and from the church, with its *new* instrument, the organ, the opera-house evolved. So you see, if I may sum up once more: We moderns need such a great apparatus in order to express *our* ideas, whether they be great or small. First—because we are compelled. . . secondly, because our eye is learning to distinguish more and more colours in the rainbow . . . thirdly, because in order to be heard by many in our over-large concert halls and opera-houses we

⁸³ Ibid., 147-149.

also have to make a loud noise. . . . We are the way we are! We [are] ‘moderns’. You too are that way!⁸⁴

A fascinating section of this quote, “We moderns need such a great apparatus in order to express our ideas, whether they be great or small,” exemplifies that Mahler felt compelled to use a large orchestra to be able to convey all of his musical ideas.

Moreover, the statement “We are the way we are! We [are] ‘moderns’,” tells us that Mahler was ultimately addressing the evolution of composition in the late Romantic period. He recognizes the differences between the practice of Bach and Beethoven’s day and his own and thinks it is the orchestra’s task to bridge that gap in performing sensibilities.

Although he never published his thoughts on updating Baroque music or Bach, the letter to Ms. Tolney-Witt is justification enough for all the changes he makes to Bach’s *Orchestral Suites Nos. 2 and 3*.

⁸⁴ Ibid., 147-149.

Dynamic Indications in the Bach-Mahler *Suite for Orchestra*

Mahler's changes to Bach's original indications of dynamics are a radical and extensive aspect of the changes Mahler makes to Bach's Suites. In general, dynamics are often used in compositions to give the interpreter of the music indications of phrasing—where a phrase begins, where it builds to, and where it ends. In the original *Orchestral Suites Nos. 2 and 3* Bach seldom included dynamic markings and gave little indication of phrasing to the performer. In fact, none of the movements in Bach's original versions of these two suites begin with any dynamic indications whatsoever. For this reason, Mahler added distinct dynamic directions throughout the entire Bach-Mahler Suite in an attempt to give both the players and conductor clear instructions on how to interpret this work. Mahler's types of modifications to dynamics fall under two main categories: phrasing and balance.

With regard to phrasing, Mahler made two types of alterations. First, he added dynamics to clearly indicate the structure of each phrase, marking distinct indications of where each phrase begins, where it climaxes, and where it ends. An example of this can be seen in the third movement, *Air*, of the Bach-Mahler Suite. Bach's original version of the *Air* does not include any dynamic markings. Example 22 shows how Mahler incorporates dynamics into this movement with the use of "hairpins" and dynamic markings such as *pianissimo*, *piano* (and *subito piano*), *poco crescendo*, and *forte* to represent the dynamic direction of each phrase.

Example 22. Mahler's Bach Suite,
mvt. 3 (complete).

(Andante)

Violino 1
Violino 2
Viola
Continuo

1. 2.

pp pp pp pp pp pp

pp arco pizz. arco pizz. arco

(25) espr.

pp espr. poco cresc. subito p

espr. poco cresc.

espr. poco cresc.

poco cresc.

1. 2.

arco arco

2da volta dim. al Fine

Another example of Mahler's dynamics that indicate a specific interpretation of a phrase can be seen in Example 23b. This excerpt is from the first movement of the Bach-Mahler Suite, measures 11-20, and shows how Mahler uses dynamics to notate a phrase's climax to the final cadence in the first slow section (*Grave*) of the *Ouverture*. Here he inserts the word "crescendo" in the score, not just a "hairpin" symbol. In Example 23a, I have written out in prose Mahler's dynamic directions. These increasing levels of dynamic markings illustrate how Mahler uses dynamics to notate the progression of the phrase in the *Ouverture*, measures 11-20.

Example 23a.

Measure 11:

Begins at a *piano* dynamic level.

Measure 15:

A *crescendo* is indicated.

Measure 17:

A *molto crescendo* is indicated.

Measure 18:

Another *crescendo* is indicated through the entire measure.

Measure 19:

The *crescendo* in measure 18 leads to a *forte* in the beginning of measure 19. Another *crescendo* is indicated through the rest of measure 19.

Measure 20:

The *crescendo* through measure 19 leads to a *fortissimo* in the final cadence of the *Grave* section in the beginning of measure 20.

Example 23b. Mahler's Bach Suite,
mvt. 1, mm. 11-20.

This image shows a page from a musical score, likely for a symphony or opera. The title "Pesante" is prominently displayed at the top center. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. Key markings include "molto cresc." (molto crescendo) and "cresc." (crescendo) repeated across several staves. The notation is in a standard musical format, with clefs and a key signature visible. The overall style is characteristic of 19th-century musical notation.

piano and *pianissimo* in the following two bar consequence.

mvt. 2, m. 60-64.

Piano

With regard to balance, Mahler often adds dynamic abbreviations—the letters *f* and *p*—to the Bach-Mahler Suite to adjust problematic sections where instrumental parts may be covered by the rest of the orchestration. These types of instances occur most often in the first movement, the *Ouverture* of the Bach-Mahler Suite. Example 25b is an excerpt of a fugue section in the *Ouverture*. Each fugue entrance begins at a *forte* dynamic level, and at the end of the four bar phrase Mahler instructs the players to *decrescendo* immediately before the next fugue entrance. He makes these changes so that each fugue entrance can be clearly heard. Example 25a is a written out description of what occurs in terms of dynamics in measures 20-34.

Example 25a.

Measure 20:

The flauto traverso and first violins enter at a *forte* dynamic level.

Measure 24:

The flauto traverso and first violins are instructed to *decrescendo* through the measure to a *piano* in the following measure (m. 25). The second violins enter at a *forte* dynamic level.

Measure 28:

The second violins are instructed to *diminuendo*.

Measure 29:

The violas enter at a *forte* dynamic level.

Measure 33:

The violas are instructed to *decrescendo* through the measure to a *piano* in the following measure. The celli, bassi, and piano enter at a *forte* dynamic level.

Example 25b. Mahler's Bach Suite,
mvt. 1, mm. 20-34.

Flauto traverso

Violin I

Violin II

Viola

Continuo

Piano

Organ

Pedal

Mahler made changes to Bach's dynamics in an attempt to give a conductor studying the score of the Bach-Mahler *Suite for Orchestra* and each of the orchestral musicians performing this Suite an interpretive guide to follow. Mahler did not want to leave the interpretation of dynamics in the Bach-Mahler Suite to the performer. He "notated" his own interpretation of Bach to the scores so that his interpretation of Bach's music, and Bach's music itself he would say, would not be misunderstood. Although all performers make dynamic adjustments, Mahler's additions are hardly cosmetic. His alterations to Bach's dynamics directly affect the interpretation of phrasing and balance. And his general indications for dynamics throughout the Bach-Mahler Suite further clarify Mahler's interpretation of Bach's intentions.

In the letter Mahler wrote to Ms. Tolney-Witt, Mahler discussed the lack of dynamic markings in Bach's music:

. . . the further back you go in time, the more elementary the terms relating to performance are, i.e. the more the composers leave the interpretation of their thought to the performers—for instance in Bach's work it is very rare to find . . . [any] hint of how he intends the work to be performed—there are not even such crude distinctions as *p* or *ff* etc.⁸⁵

In this quote, Mahler justifies the need for modifications to Bach's dynamics, because Bach himself did not include enough markings to give the performers a clear indication

⁸⁵ Martner, *Selected Letters of Gustav Mahler*, 147-149.

of how to interpret his musical intentions. Therefore, Mahler felt compelled to give the performers a significant idea of how to interpret Bach's objectives.

His modifications to Bach's dynamics as well as his decision to augment the instrumentation reveal that Mahler was attempting to create proportional dynamic contrast. Ultimately, this concept is very similar to the one in his written justification for his Retusche to Beethoven's *String Quartet in F Minor*, Op. 95. In the Bach Suites, Mahler also altered the dynamics so that modern audiences could *hear* the individuality of each instrumental section in a large concert hall. He felt that he was not disturbing Bach's music, but enhancing its intimacy and intensity, "... unleash[ing] the expansion sleeping within the voices, and ... giv[ing] the sound wings," so that it could be heard by everyone in modern day concert halls.⁸⁶

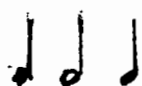
Mahler's Changes to Bach's Articulation

As was the case with dynamics, Bach's *Orchestral Suites Nos. 2 and 3* seldom indicated articulation. In order to clarify the articulation in Bach's Suites, Mahler made modifications and additions to Bach's score in terms of articulation. He also made slight adjustments to the rhythm strictly for the purpose of precision and clarity of articulation.

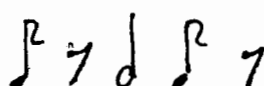
⁸⁶ Hilmar, "Schade, aber es müsste sein: Zu Gustav Mahler's Strichen und Retuschen Insbesondere am Biespiel der V Symphonie Anton Bruckners," 190-191—n. 15.

Examples 26a shows Bach's original notation of articulation and rhythm from the *Overture to Orchestral Suite No. 2*, measures 21-27. Example 26b illustrates Mahler's alterations to the articulation and the rhythm in these same measures. Notice in this example that Mahler rewrites the rhythm of the flauto traverso and first and second violin:

Bach's Original Version



Mahler's Bach Suite



He also added slurs to the flauto traverso and violin lines, and the staccatos at the end of slurs indicate a shorter articulation on each of Mahler's eighth notes. Mahler makes similar changes to the rhythm and articulation throughout the work.

Example 26a. Bach's Original Version of *Orchestral Suite No. 2*,
mvt. 1, mm. 21-27.

Flauto traverso

Violin 1

Violin 2

Viola

Continuo

This musical score for Example 26a shows the original version of the first movement of Bach's *Orchestral Suite No. 2*, measures 21-27. The score is written for five parts: Flauto traverso, Violin 1, Violin 2, Viola, and Continuo. The Flauto traverso and Violin 1 parts feature a complex, rapid melodic line with many sixteenth and thirty-second notes. The Violin 2, Viola, and Continuo parts provide a harmonic accompaniment with longer note values and rests.

Example 26b. Mahler's Bach Suite,
mvt. 1, mm. 21-27.

Flauto traverso

Violin 1

Violin 2

Viola

Continuo

This musical score for Example 26b shows Mahler's version of the first movement of the Bach Suite, measures 21-27. The score is written for five parts: Flauto traverso, Violin 1, Violin 2, Viola, and Continuo. The Flauto traverso and Violin 1 parts feature a complex, rapid melodic line with many sixteenth and thirty-second notes. The Violin 2, Viola, and Continuo parts provide a harmonic accompaniment with longer note values and rests. The score includes dynamic markings such as *p* (piano) and *f* (forte) in the Violin 1 and Violin 2 parts.

Mahler's Addition of Expression Markings

Throughout the score Mahler adds expression markings such as *Grave*, *Pesante*, *ritard*, *Piu mosso*, and *Andante* where he sees fit. These markings, too, are sheer additions to Bach's score. Bach himself rarely used such markings in this work. Mahler probably added these markings to offer the conductor a guide on tempi as well as implying a particular musical character. For instance, Mahler indicated that the beginning of the *Ouverture* is *Grave*, suggesting that the tempo of this section in the first movement should be very slow and have a solemn character. Example 27 is an excerpt leading into the concluding cadence of this *Grave* section. Mahler indicates *Pesante* in measure 18 of the *Ouverture*, suggesting that the last two and a half bars (measures 18-20) should be played in a slower tempo than that of the *Grave* and have a very broad, dramatic character.

Example 27. Mahler's Bach Suite,
mvt. 1, mm. 18-20.

Pesante

Flauto traverso

Violin I

Violin II

Viola

Continuo

Piano

Organ

Pedal

The musical score is arranged in two systems. The first system includes Flauto traverso, Violin I, Violin II, Viola, and Continuo. The second system includes Piano, Organ, and Pedal. The tempo is marked 'Pesante'. The score shows a crescendo from measure 18 to 20, with dynamics ranging from f to sf. The key signature has one flat (B-flat). The Flauto traverso part has a trill in measure 19. The Piano part has a trill in measure 19. The Organ part has a trill in measure 19. The Pedal part has a trill in measure 19.

Mahler felt that these changes in the manner of playing were necessary, because Bach's original version included no indication of tempi. The titles of the movements, one could argue, suggest a particular musical character. For instance, Bach's term "Gavotte" suggests a dance-like character. The title *Ouverture*, however, does not give an interpreter a suggested performance tempo nor a specific musical character.

Mahler addressed Bach's lack of tempi and indications of suggested character in the letter he wrote to Ms. Tolney-Witt:

. . . in Bach's work it is very rare to find the tempo indicated, or indeed any other hint of how he intends the work to be performed.⁸⁷

This quote tells us that Mahler felt compelled to add such indications of tempi and musical character in order to give some guidance to the performers of the Bach *Orchestral Suites*. The added indications replace a lost performance practice, in other words. It is worth noting, however, that these changes also move the Bach Suites closer to the nineteenth-century and romantic expression, and Mahler's music in particular. Mahler's own scores are full of such expression markings.

⁸⁷ Martner, *Selected Letters of Gustav Mahler*, 147-149.

CHAPTER 6

INTERPRETING MAHLER'S INTERPRETATION

Nineteenth-Century Performance Practices Versus Twentieth-Century Practices

Mahler's letters serve as a source for motivation and clarity on Mahler's changes to the Bach scores. It is significant, nonetheless, that he leaves no written justification for his alterations to Bach's *Orchestral Suites Nos. 2 and 3*. It is significant because even in the face of these changes and additions Mahler made to Bach, the conductor may still have questions on how to interpret not only Bach's music, but Mahler's Retuschen. Curiously, Mahler's changes, for all their clarity and sincerity, still need interpretation. While directions for dynamics and tempi, for instance, are more clearly indicated in Mahler's version than Bach's original, there are still many unanswered questions that arise in the performance of Mahler's Retusche. Mahler, in other words, did not "solve" all questions of interpretation. The conductor still has a great deal of freedom to choose what he/she believes is what not just Bach, but Mahler, too, intended in terms of performance practice. In conducting Mahler's version of the Bach Suites, in other words, one is faced with the issue of interpreting a work that has passed through the hands of both Bach and Mahler—two musicians from two completely different musical eras. As a

conductor working two-hundred and fifty years after Bach and nearly a century after Mahler, one is confronted with the problem of how to stylistically interpret this work. Should a modern day conductor, too, update Mahler, interpreting his version of Baroque music as we do today in a twentieth-century idiom? Or should a modern day conductor interpret this Suite as Mahler would have as a nineteenth-century Romantic conductor and composer?

In investigating a composer such as Beethoven, one could say that at least some vestige of traditional style and authentic performance practice remains even in the present day because his works have been consistently carried through in performances from generation to generation of orchestral conductors and musicians. The stylistic performance practice of Bach and music from the whole Baroque period, on the other hand, is far more difficult to establish because much more time has passed since their original performances, and much fewer practices were written in the score.⁸⁸

As was mentioned in the introduction, conductors of each generation interpret music according to the performance practice of their own time period. Nineteenth-century performance practice often entailed making Retuschen to previous composers' works in an attempt to 'modernize' them for their generation of modern day audiences. Conductors like Wagner and Strauss changed preexisting scores because Romantic

⁸⁸ Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W. W. Norton and Co., 1984), 247

orchestras had greatly expanded in size and instruments had changed and improved. In essence, conductors of the nineteenth-century modified works to make use of modern day capabilities. Conductors of Mahler's generation did not make Retuschen to other composers' works to "change" the original composer's intentions, but to clarify them by making use of the improvements in instrumental design and the expanded size of the orchestra.

However, today Baroque and Classical music is stylistically interpreted differently. Beginning in the 1960's, a movement began in music to give historically informed "authentic" performances of early music.⁸⁹ Since the mid twentieth-century, conductors have striven to adhere to Baroque performance practice, essentially trying to recreate how Baroque musicians performed Baroque music. Modern day conductors have gone to great lengths to recreate "period" performances from the Baroque period, even going so far as to perform music from the eighteenth-century on Baroque or "period" instruments in order to replicate an "authentic" Baroque performance. This is evidenced in the rise of period orchestras and conductors who emphasize authentic performance practice, conductors such as John Eliot Gardiner, Christopher Hogwood, Nikolaus Harnoncourt, Roger Norrington, and Nicholas McGegan.⁹⁰ Harnoncourt

⁸⁹ Kenyon, "Authenticity and Early Music: Some Issues and Questions," 2-5.

⁹⁰ Ibid., 1-18.

expressed his views on “authentic” interpretation in an essay he wrote in 1954 entitled

Zur Interpretation historischer Musik. One statement in particular supports this

twentieth-century or “authentic” view on the interpretation of early music:

An interpretation must be attempted in which the entire romantic tradition of performance is ignored. . . . Today we only want to accept the composition itself as a source, and present it as our own responsibility. The attempt must thus again be made today, with Bach’s masterpieces in particular, to hear and perform them as if they had never been interpreted before, as though they had never been formed or distorted.⁹¹

Whereas nineteenth-century conductors often augmented or enlarged the instrumentation and altered the orchestration of early music, twentieth and twenty first-century conductors often do the opposite, they frequently performed with smaller forces and on instruments previously thought to be weak and inferior. Scholar Nicholas Kenyon, author of *Authenticity and Early Music: A Symposium*, supports this point when he noted:

We certainly criticized old-instrument performances for their lack of artistry and sometimes their lack of competence . . . [however,] as the skills of period-instrument players became greater, so conductors who had been previously skeptical were converted: [for instance,] after 1976, John Eliot Gardiner formed the English Baroque Soloists which has since been one of the most active of these ensembles.⁹²

⁹¹ Ibid., 4.

⁹² Ibid., 7-9.

Modern day conductors will also alter rhythms in an attempt to perform what they believe is an “authentic” interpretation. This is easily observed in the question of double dotting. For instance, some modern conductors choose to over or double dot rhythms in slow sections of Baroque music to avoid harmonic dissonance. Many of these questions of performance practice have been fueled by new historical research by performers such as David Munrow and scholars such as Stephen Hefling, although there is some question as to which came first—the historical research or the practical solutions of performers.⁹³ More recently, this “historically informed” or “scholarly” effort has been tempered with a more nineteenth-century attitude. That is, modern conductors will often perform an original score according to historical practices while also performing what *sounds good* to their modern ears. As Nicholas Kenyon noted:

It was because [conductors and musicians striving to replicate original Baroque performance practice] . . . made music with a conviction and an enthusiasm that won people over; because their concerts were skillfully programmed, well prepared, professionally organized, and animated. . . . Almost at a stroke, early music was removed from the realms of a specialist activity for which special pleading had to be made, and put in a forum where it could compete on equal terms with any kind of music-making. It would be fair to characterize [the movement of “authenticity”] as an approach in which scholarly certainty came second to the performer’s instinct—and given the repertory, that was probably inevitable.⁹⁴

⁹³ Ibid., 3-4, and Stephen Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York: Schirmer Books, 1993), 83-109.

⁹⁴ Kenyon, “Authenticity and Early Music: Some Issues and Questions,” 3.

This quote tells us that modern conductors attempting to reconstruct an “authentic” Baroque performance practice also feel they have the license to adjust those practices, to use their personal instincts to make interpretive decisions. To some degree these interpretive decisions made by twentieth-century conductors are at heart no different than Mahler’s *Retusche* to Bach’s *Orchestral Suites Nos. 2 and 3*, because Mahler, too, made interpretive decisions based on what *sounded good* to his nineteenth-century ears. Nonetheless, the fact that we (many conductors in the second part of the twentieth-century and early part of the twenty-first century) have a different attitude towards performing Baroque music from Mahler, shows how different our method of interpretation is. Our interest (some might say our obsession) with authenticity shows us to be very different than nineteenth-century conductors and performers like Mahler.

Interpreting the Rhythm

Did Mahler himself know of what we believe today is “authentic” Baroque performance practice? According to our modern understanding of Baroque performance practice, we often alter the rhythms in Baroque music to aurally align the main melodic rhythms with the corresponding rhythm of the continuo. An instance where today’s performers alter the rhythm occurs in measure two of the *Ouverture* to the Bach-Mahler Suite and this excerpt can be seen in Example 28. In this example, the circled notes indicate where we would over or double dot the dotted quarter notes and follow it with

sixteenth notes in the flauto traverso and first violin (who carry the main melody) so these rhythms are aligned with the continuo. The horizontal lines indicate how these changes to the rhythm of the melody would align all of the instrumental parts.

Example 28. Mahler's Bach Suite,
mvt. 1, m. 2.

The image displays a musical score for the second measure of the first movement of Mahler's Bach Suite. The score is arranged in a vertical stack of staves, with the following instruments labeled on the left: Flauto traverso, Violin I, Violin II, Viola, Continuo, Piano, Organ, and Pedal. The Flauto traverso and Violin I staves are circled together, and a horizontal line is drawn across the Continuo staff, indicating the alignment of the main melody's rhythm. The Piano, Organ, and Pedal staves are grouped together with a brace on the left, and a horizontal line is drawn across the Organ staff, indicating the alignment of the continuo's rhythm. The score shows the rhythmic alignment of the main melody (Flauto traverso and Violin I) with the continuo (Continuo, Piano, Organ, and Pedal) across the instruments.

But would Mahler, a nineteenth-century conductor, have made these same rhythmic changes, too, in Baroque music? Music historians and conductors offer conflicting ideas on this point, yet I believe that Mahler would have performed Bach's rhythms "as written." First, because Mahler did not alter any of Bach's original rhythms in the Bach-Mahler Suite's score, nor did he include an advisory note on his interpretation of the rhythmic notation in the score. If Mahler had made extensive alterations to Bach's Suites to clarify Bach and Mahler's own interpretation of Bach, why would he not also change the rhythm in the publication of the Bach-Mahler Suite? After studying Mahler's *Retusche*, it is my opinion that Mahler was rarely vague on his interpretation of the rhythm. Just as he altered the rhythm for articulation purposes, Mahler would have altered the rhythmic values in his *Retusche* to Bach if that is how he wanted it to be interpreted.

Second, the continuo parts, moreover, support the position that Mahler would have performed Bach's rhythms "as written" (i.e., unaltered). Looking specifically at the piano and organ parts in the first movement of the Bach-Mahler Suite, both of which Mahler added to Bach's original instrumentation, may be the most informative in determining the answer. Of all of the instrumental forces Mahler used in this work, he did not alter any of Bach's original instrumental pitches, but he added elaborate realizations of the figured bass. These intricate realizations, however, never contradict the rest of the score. They are never double dotted in other words and they offer further

proof that Mahler would have performed Bach's rhythms as written. For instance, Example 29 shows us that in the fourth beat of this bar the piano part is rhythmically aligned with the second violin, viola, and continuo, and that the organ is rhythmically aligned with the flauto traverso and the first violin. Here we can see that Mahler wrote two distinctly different rhythms for both the organ and piano parts in the fourth beat of this measure. This example indicates that in the fourth beat of measure four the piano is instructed to play a dotted eighth note followed by a sixteenth note, and the organ is instructed to play two successive eighth notes. Mahler did not write these two parts to play the same rhythm because he did not intend for them to be performed in rhythmic alignment.

Example 29. Mahler's Bach Suite,
mvt. 1, m. 4.

Flauto traverso

Violin I

Violin II

Viola

Continuo

Piano

Organ

Pedal

The image shows a musical score for Mahler's Bach Suite, mvt. 1, m. 4. The score is written for a full orchestra and includes parts for Flauto traverso, Violin I, Violin II, Viola, Continuo, Piano, Organ, and Pedal. The notation is in G major (one sharp) and 3/4 time. The Flauto traverso part is in the treble clef. The Violin I and Violin II parts are in the treble clef. The Viola part is in the alto clef. The Continuo part is in the bass clef. The Piano part is in the treble clef. The Organ part is in the treble clef. The Pedal part is in the bass clef. The score is written for the fourth measure of the first movement.

In affirming this inference I would like to point out that we know Mahler himself, as a composer, was incredibly precise in terms of notation. If Mahler had intended to over or double dot the rhythm, he would have notated these rhythmic changes in his score to exemplify his interpretive intentions, especially because the score to the Bach-Mahler Suite was the only Retusche he had published during his lifetime.

Interpreting the Ornamentation

Another issue under this same category of interpreting Mahler's intentions is the concern for clarifying the ornamentation in the Bach-Mahler Suite. Today when we perform Bach we add many embellishments that were not written in the score such as trills, grace notes, turns, etc. Therefore, do we assume that we would use the same ornamentation in Mahler's version as Bach's original version, or do we play only the ornamentation that is in Mahler's published score (which is a replication of Bach's original ornamental notation). In looking at the manuscript of the Retuschen Mahler made in his personal scores to *Bach's Orchestral Suites Nos. 2 and 3*, it seems as if he wrote his changes and modifications in the Bach scores that he owned. In this case, Mahler did not add any ornamentation either to his working scores or to the published Bach-Mahler score. Because Mahler does not make any changes to Bach's ornamentation, my hypothesis is that Mahler would have only performed the

ornamentation written in Bach's original version, which includes very few indications of ornamentation.

Interpreting the Continuo

Another problem that arises in interpreting Mahler's intentions in the Bach-Mahler Suite is whether a conductor should use a harpsichord or piano. This is a rather confusing decision to make because Mahler's list of instrumentation calls for a clavicembalo, whereas in his footnote in the first page of the score he stated,

Both the piano-part and the organ-part are to be regarded as a sketch which should bear, in general, the character of a free improvisation, with as full harmonies as possible in the *tuttis* and most delicately shaded in the *piano* passages.⁹⁵

In addition to the footnote, there is some other evidence to suggest that Mahler intended that a piano be used in performing the Bach-Mahler Suite for a number of reasons. First, with the reinforced orchestration Mahler calls for in this work, it would be difficult to hear a harpsichord over three to four flute and clarinet soloists, a string section, and an organ in the first movement, and three trumpets, two oboes, timpani and strings in the last movement. Second, Mahler himself made this remark concerning the Bach Suite in a letter to Dr. Paul Hammerschlag,

. . . I had particular fun recently at a Bach concert for which I wrote out the *basso continuo* for organ and conducted and improvised—just as they used to—from a

⁹⁵ J. S. Bach and Mahler, *A Suite of Orchestral Works by J. S. Bach with Continuo Realized and Arranged for Concert Performance by Gustav Mahler*, 1.

spinnet with a very big sound, which was specially prepared for me by Steinway. Quite surprising things came out of it for me (and for the listeners). This buried literature was lit up as if by an arc-light. Its effect (and also the tone-colouring) was more powerful than that of any modern work.⁹⁶

Furthermore, we have reviews of the premier that describes Mahler seated at the piano, not a harpsichord. One critic wrote,

Mr. Mahler conducted the music seated at the clavier, which took the place of the old harpsichord. . . . It was not a harpsichord but a Steinway pianoforte with hammer action modified to produce a twanging tone resembling that of the harpsichord but of greater volume.⁹⁷

And there is additional evidence to support the substitution of piano for harpsichord. In the program notes from a performance conducted by Mahler on November 1, 1910, Henry Edward Krehbiel stated, “. . . [Mahler] has . . . written out the *continuo*, which he plays upon a pianoforte with its action modified so as to produce a tone like that of the old harpsichord, but louder.”⁹⁸ Additionally, the program notes from Mahler’s performance on January 8, 1910, note, “Mr. Mahler makes use of a piano-forte the action

⁹⁶ K. and H. Blaukopf, *Mahler: His Life, Work, and World*, 225. This letter which Mahler sent from New York to Hammerschlag in Vienna is undated, but it was postmarked November 19, 1909. This postmark indicates that this letter was mailed nine days after Mahler’s premiere performance of his *Retusche* to Bach’s Suites.

⁹⁷ K. Blaukopf, *Mahler: A Documentary Study*, 260-261. Another critic mentioned Mahler’s “introduction of a modified piano as a substitute for the *continuo* harpsichord.” See Zolton Roman, *Gustav Mahler’s American Years 1907-1911* (New York: Pendragon Press, 1989), 256.

⁹⁸ Krehbiel, Program notes for Bach-Mahler, *Suite for Orchestra*, November 1 and 4, 1910.

of which has been changed so that the sound resembles that of a harpsichord though it is more powerful.”⁹⁹ This evidence leads me to conclude that Mahler intended for a modified piano, not a harpsichord, to be used in performances of the Bach-Mahler *Suite for Orchestra*.

Interpreting the Winds: Solo Flauto Traverso

Conductors interpreting Mahler’s score should consider that his indications for reinforcing the solo flauto traverso tie doubling to the articulation of dynamics. As he discussed in his written justification which accompanied his Retusche to Beethoven’s *String Quartet in F Minor*, Op. 95, Mahler was concerned with proportional dynamic contrast; he wanted the audience to hear the genuine sound and dynamic distinction of a *piano* versus a *forte*. He achieves this sense of proportional dynamic contrast by fluctuating the number of players assigned to the solo flauto traverso line. It is my hypothesis that he wanted only the solo flauto traverso to play in *piano* sections and have all flutes and the clarinet reinforce the solo flauto traverso in climactic *forte* passages. This staggering of instrumental forces assigned to one part will create an extreme dynamic contrast, which I believe is what Mahler had striven for.

⁹⁹ Krehbiel, Program notes for Bach-Mahler, *Suite for Orchestra*, January 8, 1910. Courtesy of the New York Philharmonic Archives Department.

However, Mahler does not specifically indicate in his published score of the Bach-Mahler Suite how many flutes should reinforce the solo flauto traverso; only a minor guideline is offered in the published score's advisory note which states, "In *forte* passages with additional flutes."¹⁰⁰ This raises the question—how many are "additional flutes?" We know it is at least two more flutes because of the plural indication of "flutes." His footnote in the published score continues, ". . . reinforced by a Clarinet if needed,"¹⁰¹ which leaves open the question—when is a clarinet needed? Additionally, in Mahler's personal score to the Bach-Mahler Suite he hand wrote in "a3" in the beginning of the flauto traverso line in the *Ouverture*. It is my conclusion, therefore, that Mahler intended for the solo flauto traverso to be reinforced by an additional two flutes and one clarinet.

Mahler also does not indicate in the published Bach-Mahler Suite score where and when to reinforce the solo flauto traverso with the additional flutes and clarinet. This is specifically important in the first and second movements, because these are the only two movements in which the flutes and a clarinet play. Mahler's directions in his advisory note tell us to reinforce the solo flauto traverso with additional flutes and a clarinet in *forte* passages. This indication is ambiguous because some of his dynamic markings

¹⁰⁰ J. S. Bach and Mahler, *A Suite of Orchestral Works by J. S. Bach with Continuo Realized and Arranged for Concert Performance by Gustav Mahler*, 1.

¹⁰¹ *Ibid.*, 1.

successively indicate: *piano*, *crescendo*, *fortissimo*. Therefore, do we reinforce the solo flauto traverso during the *crescendo* or at the dynamic indication of *fortissimo*? If we should reinforce the additional flutes and clarinet during the *crescendo*, where in this crescendo should we add the augmented forces? This problem occurs most often in the first movement. For instance, the last few bars of the *Ouverture* include the markings *espressivo*, *crescendo*, *fortissimo*, *decrescendo*, and *pianissimo*. In Example 30b the beginning of the last phrase of this movement begins on an eighth-note (“E”) in measure 208 in the flauto traverso and first violin parts. I have written out Mahler’s expression dynamic indications in prose in Example 30a.

Example 30a.

Measure 208:

An *espressivo* is indicated in the flauto traverso and first violin parts.

Measures 210-213:

A *crescendo* is indicated in all instrumental parts, which continues through until the end of measure 213 where a *fortissimo* is indicated.

Measure 214:

A *decrescendo* is indicated through the bar in all of the instrumental parts.

Measure 215:

A *pianissimo* is indicated in all of the instrumental parts.

The question arises—where should one begin to double the additional flute and clarinet forces, and furthermore, when should these additional forces be taken away? In deciding where to have the augmented woodwind instruments enter, one should consider

Bach's phrasing. The phrase previous to the "E" in measure 208 ends on the "C-sharp" dotted quarter note in the flauto traverso and first violin in the beginning of this measure. For the sake of clarity, to be able to hear where the phrase ends, one should wait until the third beat of the measure, the "E" (measure 208), to add the additional flutes and clarinet. In making the decision as to when these augmented forces should be taken away (if at all), we must bear in mind that this is the final phrase of the *Ouverture*. One would assume that these additional woodwind forces would remain to play through the *fortissimo* indicated in measure 213 to conform to Mahler's request that *forte* passages should be reinforced. Since the final cadence of the *Ouverture* occurs in measure 215, we must also consider its function. By nature, a final cadence is designed to give the listener a feeling of completion at the end of a movement. If the orchestration is disturbed in the last chord of a cadence (which would occur if the additional flutes and clarinets were omitted) it will sound incomplete and lack a feeling of resolution. Therefore, in order to give the listener a sense of a final cadence, the additional flutes and clarinet should be added on the "E" in measure 208 and should remain to play throughout the entire phrase to the end of the *Ouverture*.

Example 30b. Mahler's Bach Suite,
mvt. 1, mm. 208-215.

Flauto traverso

Violin I

Violin II

Viola

Continuo

Piano

Organ

Pedal

16

16

Doubling also seems necessary at peak musical moments such as “tutti” sections and in *forte* passages when much of the orchestra is playing so that the solo flute line is not covered by the rest of the orchestra. However, in marked “solo” flauto traverso sections indicated by Bach (which remain in Mahler’s published Retusche) one should not double the solo flute line, because this differentiation in instrumentation versus the reinforced “tutti” sections would enhance Mahler’s desire for proportional dynamic contrast.

Interpreting the String Section

Mahler does not indicate in his Retusche of Bach’s Suites how many strings should be used to perform this work. But in studying two pieces of evidence, we can observe that Mahler intended for the Bach-Mahler Suite to be performed with a large string section. Although Bach’s music is usually performed with a small number of strings, Mahler addresses need for an augmented string section to suit the changes of the medium where performances are held. During Bach’s time, music was performed in small spaces, specifically churches. Yet during Mahler’s time, performances were mainly given in large concert halls. In the letter he wrote to Ms. Tolney-Witt, Mahler discusses the need for an ample string section in order to fill the large space of modern day concert halls. He also addresses the need for “a great apparatus in order to express” both his and Bach’s musical ideas:

. . . 'chamber music' [was] intended to be played in a small space before a small audience. . . . [there is a] physical necessity to enlarge the musical apparatus [because] music was becoming more and more common property—the listeners and the players becoming ever more numerous—in place of the chamber there came the concert hall. . . . We moderns need such a great apparatus in order to express *our* ideas, whether they be great or small . . . because in order to be heard by many in our over-large concert halls and opera-houses we also have to make a loud noise.¹⁰²

This quote suggests that Mahler felt he needed to augment the instrumentation of other composers' works to compensate for the use of modern day large concert halls to ensure that each of the original composers' intentions would be clearly heard.

Mahler also asserted the need for augmented instrumentation in his written justification for his alterations to Beethoven's *String Quartet in F Minor*, Op. 95. This statement further confirms his need for a large string section:

A quartet for string orchestra! That sounds strange to you. I already know all the objections that will be raised: the destruction of intimacy, of individuality. But that is a mistake. What I intend is only an ideal representation of the quartet. Chamber music is originally written for a small room. Basically it is only really enjoyed by the performers. The four performers who are sitting in front of their music stands are also the audience to which the music is directed. Once the music is transferred to the concert hall, its intimacy is already lost; but even more is lost: in a large space the four voices are lost and do not reach the listener with the power and intensity intended by the composer. I give them this power by reinforcing the voices. I unleash the expansion sleeping within the voices, and I give the sound wings. We strengthen an orchestral movement of Haydn, an overture by Mozart. Does this alter the character of those works? Certainly not. The sound of a work depends on the dimensions of the hall in which it is to be performed. I would give the *Nibelungen* in a smaller theater with a reduced orchestra, rather than in an enormous theater where we have to reinforce its

¹⁰² Martner, *Selected Letters of Gustav Mahler*, 147-149.

original instrumentation. I am not working against the composer's intentions, but rather in the deepest sense of them. In the last quartets, Beethoven did not think at all of the limited, small instruments. . . . He expressed an enormous idea in four voices. That idea must emerge, and emerge correctly. The sound of one violin in a room has the same value as twenty violins in a hall. And twenty violins in a large hall can project a piano, a pianissimo, even more sweetly, delicately, indeed lets say more intimately, than one single violin—which one will hear either too strong or at all.¹⁰³

In this quote we can hear that Mahler enlarged the size of the string sections for the purpose of filling the entire space of a modern concert hall with the sound of the music. He has no intention to change the original composers' ideas, but rather is working to strengthen and magnify them so that their ideas can be clearly heard in all areas of a modern day performance hall.

Additionally, Mahler, as a composer, often called for his own works to be performed with as many strings as possible. For instance, Mahler's advisory note in the list of instrumentation for his Second Symphony states that the string sections should be comprised of the "Largest possible contingent of all strings."¹⁰⁴ This, too, suggests that Mahler's attitude towards instrumentation included the use of a large string section in performances of his own compositions.

¹⁰³ Hilmar, "Schade, aber es müsste sein: Zu Gustav Mahler's Strichen und Retuschen Insbesondere am Beispiel der V Symphonie Anton Bruckners," 190-191.

¹⁰⁴ Gustav Mahler, *Symphony No. 2 in C Minor* (New York: Dover Publications, 1987), 170.

In observing these statements by Mahler, one could infer that Mahler himself would have augmented the string section during the performances he gave of the Bach-Mahler *Suite for Orchestra*. Documentation has been presented of his repeated use of large string sections, whether they be works written from his own hand or that of others.

Interpreting Tempo Indications

Mahler did not include metronome markings in the published score of the Bach-Mahler *Suite for Orchestra*. However, in his personal copy of this published score he hand wrote in tempo markings for the first two movements. This indicates that Mahler was also trying to specify tempo markings. And although he did not include these indications in the published version of the score, we can use these markings as a guide to further interpret Mahler's intentions with regard to tempi. His markings to the first two movements are:

Ouverture

Grave	eighth note = 72
Cut Time (m. 20)	half note = 97-100
Lentement	quarter note = 58-60

Rondeau-Badinerie-Tempo del Rondeau

Rondeau	half note = 69-72
Badinerie	half note = 116

CHAPTER 7

PERFORMANCES MAHLER GAVE OF THE BACH-MAHLER SUITE FOR ORCHESTRA

Mahler conducted and performed the Bach-Mahler Suite a total of eighteen times during the last two years of his life (1909-1911), all which were performed with the New York Philharmonic in the Northeastern part of the United States. Below is a list of when and where these performances took place:

November 10, 1909	Carnegie Hall, NY
November 25 and 26, 1909	Carnegie Hall, NY
January 8, 1910	Brooklyn Academy of Music, NY
January 16, 1910	Carnegie Hall, NY
February 23, 1910	New Haven, CT
February 24, 1910	Springfield, MA
February 26, 1910	Boston, MA
November 1 and 4, 1910	Carnegie Hall, NY
November 6, 1910	Brooklyn Academy of Music, NY
December 5, 1910	Pittsburgh, PA
December 6, 1910	Cleveland, OH (Grays Armory)
December 7, 1910	Buffalo, NY (Convention Hall)
December 8, 1910	Rochester, NY (Convention Hall)
December 9, 1910	Utica, NY (The Majestic Theatre)
February 15, 1911	New Haven, CT (Woolsey Hall)
February 16, 1911	Hartford, CT ¹⁰⁵

¹⁰⁵ Masur, et al., *Mahler in New York: Essays, Reviews, Interviews, and Chronologies*, 120-130.

The striking element of this list of performances is that he chose to perform his *Retusche to Bach* so many times within the short span of two years. Four of these performances were given in Carnegie Hall, which was then the New York Philharmonic's permanent place of residence. Two additional performances were given nearby at the Brooklyn Academy of Music. The audiences who attended these six concerts in the Manhattan area were presumably patrons who regularly attended performances given by the New York Philharmonic. Yet, the other twelve performances were given during the orchestra's tours during their 1909-1911 seasons. Of all of the works Mahler could have programmed from the orchestral repertory to represent the New York Philharmonic on its one time visits to other cities in the United States, he very often chose to perform the *Bach-Mahler Suite*. This suggests that Mahler was probably quite satisfied with his *Retusche to Bach's Suites*. In fact, he programmed the work eight times during his first season as Music Director and ten times during his second (and last) season with the New York Philharmonic.¹⁰⁶

Another piece of evidence that indicates that Mahler was satisfied with his 'modernization' of Bach is that the *Bach-Mahler Suite* was the only *Retusche* Mahler published during his lifetime. Out of the forty scores he re-worked, this was the only one he allowed to be made public. This is probably why of all of the Mahler *Retuschen*, the

¹⁰⁶ Ibid., 120-130.

Bach Suite is the most performed (witness recent performances of this work listed in Chapter 9). After Mahler's death in 1911, his wife, Alma, sold the rights to a few of Mahler's Retuschen which he had made to other composers' works. These re-touched scores were purchased by Universal Edition, who still has them today but has not published them. Most recordings and performances of Mahler's Retuschen are done from the manuscript.

CHAPTER 8

THE RECEPTION OF THE BACH-MAHLER SUITE FOR ORCHESTRA

As what was often the case, Mahler received mixed reviews from critics after the premiere performance of the Bach-Mahler Suite given on November 10, 1909. The New York Daily Tribune published a review of this concert the next day which stated:

At Carnegie Hall last night the first of a series of historical concerts . . . took place under the direction of Mr. Mahler. . . . There are to be six of these historical concerts, and their programmes have been planned to cover the field of music from the period of Bach down to today. . . . The first of the Bach pieces was a compages of movements from two of his suites. . . . Not only the music but the manner of performance was in keeping with the period chosen for representation.¹⁰⁷

The reviewer seems to have been pleased by Mahler's changes to Bach. Not only was he happy with the movements Mahler chose to use from Bach's *Orchestral Suites Nos. 2 and 3*, but he felt that Mahler's alterations remained in keeping with the Baroque style of performance practice. However, another critic had a different perspective on the premiere performance of this work. This critic noted at a later date:

Judging from the tone of slight discomfort evident in a number of the reviews of the first "historical" concert on November 10th, its programme was somewhat

¹⁰⁷ K. Blaukopf, *Mahler: A Documentary Study*, 260-261. This review was published on November 11, 1909.

less familiar to some of the critics. Even though historical concerts were not new to New York, Mahler's approach to some aspects of this material baffled, and in some instances upset critics and audiences alike. Chief among these were his combination of movements from two of Bach's orchestral Suites, and—perhaps to an even great extent—his introduction of a modified piano as a substitute for the *continuo* harpsichord. Beyond the unfamiliar tone of this instrument, his auditors were evidently troubled by the fact that Mahler—regarded as one of the greatest among the many great virtuoso conductors of the age—would wish to voluntarily diminish his rightful position by conducting while seated at the keyboard!¹⁰⁸

As this review points out, not all audience members were satisfied with the outcome.

Some were upset and confused by Mahler's alterations to the Bach Suites, particularly of his conflation of movements from two distinctly different Orchestral Suites. In addition, as this critic also notes, Mahler's use of a modified piano, instead of Bach's original instrumentation which was written for a harpsichord, was quite startling.

However differing the contemporary reviews were, they both document Mahler's 'modernization' project, his attempt to update Bach for modern day audiences. While some seemed to support Mahler's efforts to interpret Bach with the use of modern day augmented orchestral forces, others chastised Mahler for what they thought was distorting Bach's music. Critics and audiences were becoming aware, in other words, of what it means to be "authentic," to try to adhere to composers original intent, as spelled out in a score.

¹⁰⁸ Roman, *Gustav Mahler's American Years 1907-1911*, 256.

CHAPTER 9

PERFORMANCES OF THE BACH-MAHLER *SUITE FOR ORCHESTRA* AFTER MAHLER'S PERFORMANCES

The New York Philharmonic has only performed the Bach-Mahler Suite only once after Mahler's death. This performance was on February 4, 1933, conducted by Ernest Schelling. He did not perform the entire Suite, only the *Ouverture*, *Badinerie*, and *Gavottes* for a Young People's Concert at Carnegie Hall. The program notes for this performance stated,

For his Bach arrangement Mahler has chosen the Overture, Rondeau and Badinerie from the B minor suite and the Air and two Gavottes from the third suite in D major. In the Overture and Badinerie, Bach's original scoring was for flute and strings with a figured bass, which Mahler has written out for clavicembalo and organ, to be played 'in the character of free improvisation.' The gavottes were scored for three trumpets, two timpani, two oboes, and strings with unfigured bass. Mahler has written out clavicembalo for these as well.¹⁰⁹

Apart from the one performance in the mid 1930's given during a children's concert not a featured subscription concert, the Bach Retusche languished in obscurity after Mahler's death. Lately, however, the Suite seems to have become of interest to modern conductors. The Chicago Symphony Orchestra recently performed the Bach-

¹⁰⁹ Adelaide Ferry Hooker, Program notes for Bach-Mahler, *Suite for Orchestra*, February 4, 1933. Courtesy of the New York Philharmonic Archives.

Mahler Suite during their 1999-2000 season under the direction of Riccardo Chailly on November 18, 19, 20, and 23, 1999.¹¹⁰ Chailly added his layer of interpretation to Mahler's by choosing to have the flutists sit in the orchestra with the rest of the players, and it is also interesting to note that he chose to use a harpsichord instead of a piano. In this particular performance Chailly used the following instrumentation:

Flutes (two)
Oboes (two)
Trumpets (three)
Timpani
Harpsichord
Portative Organ
Violin I (eight)
Violin II (eight)
Viola (six)
Violoncello (four)
Contrabass (two)¹¹¹

The most recent performance to date of the Bach-Mahler *Suite for Orchestra* was given by the Orchestra of St. Luke's under the direction of Roger Norrington on February 28, 2001. This performance took place in the very same concert hall where Mahler first premiered this work himself in 1910—Carnegie Hall in New York.

¹¹⁰ Phillip Huscher, Program note for Bach-Mahler, *Suite for Orchestra*, November 18, 19, 20, and 23, 1999. Courtesy of the Chicago Symphony Orchestra Archives Department.

¹¹¹ Courtesy of the Chicago Symphony Orchestra Archives Department.

Norrington chose to use the following instrumentation:

Flutes (two)
Clarinet (one)
Oboes (two)
Trumpets (three)
Timpani
Piano
Portative Organ
Violin I (twelve)
Violin II (twelve)
Viola (eight)
Violoncello (eight)
Contrabass (six)

As Chailly chose to add his interpretation to Mahler's with regard to instrumental seating, Norrington also had the flutes and clarinet sit in the orchestra with the rest of the players, except during the *Badinerie* of the second movement when he instructed the principal flutist to stand. The second flute and clarinet played during all *forte* passages in both the *Ouverture* and the *Rondeau* sections in the second movement. In the *Badinerie* which is inserted between the *Rondeau* sections in the second movement, Norrington omitted the second flute and clarinet altogether.¹¹²

Based on this information alone, the different physical arrangements of the orchestra, and different instrumental make up of the orchestra each one of these modern conductors experienced, my thesis—that performing Mahler's *Retusche* of the Bach

¹¹² I received this information from a telephone conversation I had with P. Julian Plyter, Assistant Personnel Manager of the Orchestra of St. Luke's.

Suites is a lesson in nineteenth-century performance practice—seems valid. The performances from both orchestras proved that Mahler and his contemporaries had a very different approach to interpreting Bach than we do today. And they verify my conclusion that for however clear Mahler thought he was making his and Bach's intentions, the Retusche itself, ironically, is still in need of interpretation.

CHAPTER 10

CONCLUSION

Mahler's alterations to Bach's *Orchestral Suites Nos. 2 and 3* stand as an example of how Mahler thought the differences between the performance practice of his own time in the late Romantic period and that of Bach's practices in the Baroque should be bridged or amended. A fascinating aspect of the Bach-Mahler Suite is that it documents the nineteenth-century interpretation of eighteenth-century music. Mahler's Retuschen also exemplifies the way in which conductors of the nineteenth-century "notated" their interpretation of other composers' works, how they recorded their performance practice by making changes directly on the original composers' scores.

Mahler's Retusche to Bach's Suites is also a valuable resource for a parallel comparison of how nineteenth-century performance practice differs from twentieth-century performance practice. As conductors today, we often interpret Baroque music differently than conductors in the nineteenth-century. While we often attempt to give what is considered a more "authentic" performance of Baroque music, one that is more historically informed than its previous generations, the conductors of Mahler's generation were striving to bring the original composers' intentions to the surface through a different

means of interpretation. They changed and amended Bach's score to suit modern instruments, modern concert halls, and modern size orchestras. They made use of the large scale nineteenth-century orchestra in an attempt to amplify and clarify the original composers' musical aims and objectives.

As an epilogue to this study, George B. Stauffer, a music historian at Rutgers University and author of the article "Rewriting Bach, As Bach Rewrote Others," recently suggested that our modern day "authentic" performance practice of Baroque music is at present moving in a new direction. Stauffer believes that we are now looking to Mahler's *Retuschen* as well as *Retuschen* made by his conducting contemporaries to begin another progression in the interpretation of early music, one which emulates the interpretation of Baroque music by conductors of the nineteenth-century. In his article recently published in the New York Times on February 25, 2001, he previewed the Orchestra of St. Luke's performance of the Bach-Mahler *Suite for Orchestra's* conducted by Roger Norrington. In this article, Stauffer notes not only the piece's recent popularity, but the implications to performance practice, especially from a conductors view.

New Yorkers will have the chance to hear Mahler's Bach suite arrangement in the space for which it was created, Carnegie Hall, on Wednesday evening, when it is performed by Roger Norrington and the Orchestra of St. Luke's. This bit of programming reflects the recent wave of concerts, recordings, writings and conferences devoted to 19th- and 20th-century Bach arrangements, a development that suggests we have moved into a post-"original forces" stage of performance.

In this new era, musicians present Bach's music with equal fervor in its original form or in any of its later transmogrifications.¹¹³

Stauffer's observation, taken together with the recent interest in performing and recording many of Mahler's Retuschen of other composers' works, concludes that a new movement in the interpretation of early music is occurring, a movement that no longer focuses on the original and "authentic" instrumentation used by Baroque composers, but one that makes use of the vast proportions of the modern day orchestra.

In some ways, Stauffer notes, the turn around is a fitting response. Mahler's alterations to Bach's *Orchestral Suites Nos. 2 and 3* are very much in the spirit of Bach's own career, because Bach, too, re-worked other composers' music to learn from their musical styles as well as to suit the needs of his own frequent performances for church services. For example, in his early years, Bach himself altered works written by his contemporaries such as Johann Adam Reincken, Giovanni Legrenzi, and Arcangelo Corelli and transcribed them into keyboard works. From these re-workings, Bach familiarized himself with the current styles of composition, learned from them, and applied them to his own compositions.¹¹⁴ As he matured as a composer, Bach continued

¹¹³ George B. Stauffer, "Rewriting Bach, As Bach Rewrote Others," in *The New York Times* (February 25, 2001), 41 and 52.

¹¹⁴ Ibid., 41.

to transcribe numerous concerti for the keyboard that were originally written by Antonio Vivaldi, Georg Philipp Telemann, and Benedetto Marcello. When Bach became St. Thomas Cantor in 1723 in Leipzig, he was under a great deal of pressure to produce music for weekly church services. Although his own musical output during this time was tremendous, as a means of quickly producing programs for his services he also performed transcriptions he made of other composers' works.¹¹⁵

Bach re-worked other composers' music to learn from their compositional skill and to recycle their material for the purpose of expeditiously creating programs to be performed during his term as St. Thomas Cantor. However, as Mahler also did, Bach re-worked other composers' music in an attempt to perfect the original composers' musical intentions. For Bach, the practice of re-working other composers' scores was an important part of his work as a composer, work he regarded as a "high art." As Stauffer notes,

For many Baroque composers, revamping existing scores was a practical expediency. For Bach, it became a high art, an opportunity to enhance his own music and that of others, and carry it to a loftier level of perfection. Since absolute perfection could not be achieved by mortal man, the improvement of musical works was a never-ending process.¹¹⁶

¹¹⁵ Ibid., 41 and 52.

¹¹⁶ Ibid., 52.

As Stauffer also points out, it continues to be necessary for conductors to engage in practice of Retuschen-making. That is because it continues to be the task of the conductor to bring the composers' intentions to the surface, even if it means altering a score in the endeavor to clarify and perfect the music. As Stauffer points out, the absolute perfection in clarity that conductors seek will never really end because it is something that can never really be achieved. It is this perpetual drive for perfection in interpretation that preserves the idea of performance practice and ensures its continuing change. This drive for perfectionism has continued to motivate composers and conductors, from Bach to Mahler to Norrington, to continually revise other composers' works.¹¹⁷

When he made the Retusche of Bach Suites, Mahler was in fact following in Bach's footsteps in the whole history of Retuschen-making. Like Bach, it was Mahler's drive for perfection which compelled him to pursue a flawless version of Bach Suites for modern day performances. As Stauffer observes:

The transcendent values of Bach's music—its melodic beauty, its contrapuntal strength, its rhythmic vitality, its harmonic profundity—speak across time, in a universal language, to a multitude of composers. But it is the embracing, inspiring open-endedness of his works that seems to move others to roll up their sleeves and try to carry Bach's efforts farther. It was in this spirit that Mahler appears to have approached his Bach orchestral-suite arrangement.¹¹⁸

¹¹⁷ Ibid.

¹¹⁸ Ibid.

This statement supports the idea that Mahler made his changes to Bach because he thought he was working not against, but in favor of clarifying Bach's musical intentions. In the Bach-Mahler *Suite for Orchestra*, Mahler was attempting to amplify and clarify all of Bach's phenomenal qualities from the work's melodic beauty, to its contrapuntal strength, rhythmic vitality, and harmonic profundity.¹¹⁹

Stauffer also points out how closely Mahler's modifications to Bach's Suites resemble the way in which Bach himself made alterations to other composers' works. In this quote, Stauffer specifically addresses Mahler's augmentation of the flauto traverso part.

In forte passages, [Mahler] reinforced the solo flute with supplementary flutes and a clarinet, to produce a sufficient tutti in Carnegie Hall. (As it happens, Bach once did a similar thing: in the instrumental march of Cantata No. 207, a movement apparently used for a student processional in a large space, he asked that the parts be reinforced by as many as seven players.)¹²⁰

This quote draws a comparison towards the way in which both Bach and Mahler made alterations to other composers' works. It tells us that not only were Mahler's Retuschen similar to the way in which Bach himself made alterations to other composers' music, but it shows that Mahler's changes to Bach sometimes exactly replicate Bach's own changes to other composers' works.

¹¹⁹ Ibid.

¹²⁰ Ibid.

Performing Mahler's Retusche of Bach's Suites does not take the place of performing Bach's original Suites. Rather, it offers audiences the opportunity to experience the sound of a nineteenth-century version of Bach's music. In fact, in many ways it illustrates to modern day audiences how large our orchestras have become and how the size of our own modern day orchestras has not changed since Mahler's generation. In some ways the sound of Mahler's Bach Suite may even be more familiar to current audiences, because their ears and eyes are accustomed to attending concerts that make use of what we conceive today as a "full orchestra." If a conductor of our contemporary generation gives modern audiences the opportunity to hear Mahler's interpretation of Bach, it will allow musicians, critics, and audiences to decide for themselves whether this work is worth hearing again in future performances. Mosco Carner, a Mahler scholar who analyzed and discussed Mahler's Retuschen to the Schumann's Symphonies, supports this point when he noted,

. . . I should like to make it clear that in writing this article I am not advocating the replacement in the concert repertory of the Schumann originals by Mahler's versions. What I suggest is a few occasional performances of the latter so as to enable critics and public to judge for themselves. I appeal to enterprising conductors.¹²¹

Here Carner is urging modern conductors to program Mahler's Retuschen not in an attempt to have Mahler's modifications take the place of a composer's original scoring

¹²¹ Carner, *Major and Minor*, 84.

(in this case Schumann), but to allow the audiences to hear the differences; the differences between a nineteenth-century attitude toward past works and a twentieth-century attitude.

Similarly, Carner's appeal to "enterprising conductors" to perform Mahler's changes to Schumann's Symphonies is meant to remind conductors too, to the important role they play in the process. They are in charge of making sure the listener has the opportunity to hear a different version. As a conductor I am intrigued by his challenge.

Ultimately, I believe that the Bach-Mahler *Suite for Orchestra* will be well known by musicians, critics, and audiences for several reasons. First, because Bach's Suites are a standard part of the orchestral repertory and are performed regularly. In fact, all four of Bach's Orchestral Suites as well as his six Brandenburg Concerti play a major role in the orchestral repertory of the music from the Baroque period. Second, because these works are performed so often, they offer a fresh perspective of Bach's original *Orchestral Suites Nos. 2 and 3* (for the musicians, critics, and audiences). Third, because the Bach-Mahler Suite is an aural document of Mahler's conducting practice, specifically his interpretation of Bach. It reveals the differences between two great musicians who have made an everlasting impact on music—Bach the composer and Mahler the conductor. The work reveals the stamp of not just one, but two great compositional minds.

A final and curious aspect I discovered in preparing the Bach-Mahler *Suite for Orchestra* for a performance was that the work continues to be a meeting ground of sorts.

It continues to encourage interpretation. The modern conductor must also put his/her own stamp on the interpretation of this work, because he/she, too, must interpret both Mahler and Bach's concept of Bach's Suites. Bach's scores to his *Orchestral Suites Nos. 2 and 3* are vague in terms of notational clarity, in expressing his ideas with regard to dynamics, articulation, and phrasing. Mahler's modifications to Bach's Suites, however, while seemingly offering a clarifying view of Bach's intentions, still leave us with questions of interpretation and intent. It still leaves questions of instrumentation, rhythm, ornamentation, and articulation open for interpretation. The modern conductor must still make these interpretive decisions. In interpreting the Bach-Mahler Suite, the final decisions a conductor makes are not only an interpretation of Bach, but Mahler as well.

My objectives in choosing this Bach-Mahler Suite as the subject of my document is to illustrate three main points. First, to outline the tradition of Retuschen-making, its history and its impact on Mahler's interpretive decisions as a conductor. I wanted to show how Mahler drew on the tradition on Retuschen-making, specifically how Wagner's changes to Beethoven's Ninth Symphony affected Mahler's own approach to interpretation, as well as how it motivated him to make further changes. Wagner's alterations not only had an impact on Mahler's interpretation of Beethoven's Ninth Symphony, but they also affected the Retuschen Mahler made to at least forty other composers' works. In discussing the alterations he made to Beethoven's *Symphony No. 9, Op. 125* and the *String Quartet in F Minor, Op. 95* as well as his written justifications

to support his changes, I sought to explain how these previous Retuschen were an essential element in understanding the changes Mahler made to Bach's Suites.

Second, I analyzed one of the Retuschen in particular, the Bach-Mahler Suite—how Mahler conceived the idea to program Bach's Suites and why he made alterations to them. I addressed what types of modifications Mahler made to Bach's Suites, how these changes effect the overall work, and how to interpret the still unclear or often ambiguous aspects of Mahler's score of the Bach-Mahler *Suite for Orchestra*.

And lastly, my aim was to show how Mahler's Retuschen are a valuable document of nineteenth-century performance practice, and should be viewed as such. While they are not verbally written documents, they nonetheless provide some of the same material that Quantz's, C. P. E. Bach's, and Leopold Mozart's treatises do for eighteenth-century performance practice. They tell us how nineteenth-century conductors thought the music of the eighteenth-century should be performed and interpreted. The Bach-Mahler Suite, in particular, exemplifies how conductors of the nineteenth-century interpreted the music of the past and exhibits the changes that have occurred in the evolution of the orchestra since the Baroque period. While the Bach Retuschen in particular is unusual in the sense that it represents the most extreme and radical changes that Mahler made to any other composers' works, in one other sense it is

not. The Bach-Mahler *Suite for Orchestra* embodies Mahler's highest conducting ideals, to bring the original composers' intentions to the surface. This Retusche reminds us of the best and highest ideals for which all conductors should strive.

APPENDIX A

CHRONOLOGY OF MAHLER CONDUCTING HIS OWN RETUSCHEN TO OTHER COMPOSERS' WORKS

Bach:

Bach-Mahler Suite

Performed eighteen times – See Page 117.

Beethoven:

Egmont Overture

Performed nine times

Laibach	Nov. 24, 1881
Hamburg PO	Oct. 27, 1893
	Apr. 2, 1895
Vienna PO	Feb. 26, 1899
	Aug. 27, 1899
Vienna PO, Paris	Jun. 20, 1900
St. Petersburg	Mar. 23, 1902
NYPO	Apr. 6, 1909
	Dec. 31, 1909 ¹²²

Leonore Overture II

Performed two times

Vienna	Dec. 2, 1900
NY	Nov. 19, 1909 (with three Fidelio Overtures) ¹²³

¹²² Pickett, "Gustav Mahler as an Interpreter: A Study of his Textural Alterations and Performance Practice in the Symphonic Repertoire," 292.

¹²³ Ibid., 296.

Leonore Overture III

Performed 19 times

Budapest Opera	Jan. 3, 1890
Hamburg Opera	May 27, 1891
	Nov. 27, 1891
Hamburg PO	Feb. 26, 1894
	Jan. 21, 1895
Vienna PO	Apr. 1, 1900
	Jun. 18, 1900
New York Met Orchestra	
	Mar. 24, 1908
	Jan. 10, 1909
NYPO	Nov. 19, 1909
	Dec. 3, 1909
	Feb. 26, 1910
	Mar. 27, 1910
	Dec. 13, 1910
	Dec. 16, 1910

Four occasions as guest conductor:

Lemberg (Lvov)	Apr. 2, 1903
Wiesbaden	May 8, 1908
Munich	Oct. 27, 1908
Rome	May 1, 1910 ¹²⁴

Weihe des Hauses Overture

Performed five times

Vienna PO	Dec. 3, 1899
	Feb. 18, 1900
	Feb. 22, 1900
NYPO	Nov. 4, 1909
	Nov. 5, 1909 ¹²⁵

¹²⁴ Ibid., 301.

¹²⁵ Ibid., 309.

Symphony No. 2

Performed two times

Vienna	Nov. 19, 1899 (with Fidelio and three Leonore Overtures)
NY	Nov. 19, 1909 ¹²⁶

Symphony No. 3

Performed eleven times

Hamburg	Mar. 14, 1892
Hamburg PO	Feb. 26, 1894
Hamburg	Apr. 24, 1897
Vienna PO	Nov. 6, 1898
Vienna PO, Paris	Jun. 21, 1900
Munich	Oct. 20, 1900
St. Petersburg	Mar. 17, 1902
Rome	Mar. 25, 1907
NYPO	Nov. 4, 1909
	Nov. 5, 1909
	Nov. 21, 1909 ¹²⁷

Symphony No. 5

Performed eighteen times

Often programmed when guest conducted

Budapest	Feb. 24, 1890
Hamburg PO	Dec. 12, 1892
Hamburg	Dec. 15, 1892
Moscow	Mar. 15, 1897
Munich	Mar. 31, 1897
Vienna PO	Nov. 5, 1899
	Nov. 8, 1899
Paris (VPO)	Jun. 18, 1900
Wiesbaden	Oct. 9, 1907

¹²⁶ Ibid., 316.

¹²⁷ Ibid., 323.

Helsinki	Nov. 1, 1907
NYSO	Dec. 13, 1908
NYPO	Dec. 3, 1909
	Dec. 8, 1909
	Dec. 12, 1909
	Dec. 13, 1910
	Dec. 16, 1910
	Jan. 14, 1910
Philadelphia (NYPO)	Jan. 17, 1910 ¹²⁸

Symphony No. 6

Performed sixteen times

Hamburg PO	Dec. 3, 1894
Hamburg	Mar. 1, 1895
	Mar. 17, 1895
	Mar. 26, 1895
Vienna PO	Dec. 17, 1899
NYPO	Jan. 14, 1910
Pittsburgh, PA	Dec. 5, 1910
Cleveland, OH	Dec. 6, 1910
Buffalo, NY	Dec. 7, 1910
Rochester, NY	Dec. 8, 1910
Syracuse, NY	Dec. 9, 1910
Utica, NY	Dec. 10, 1910
New York	Dec. 13, 1910
	Dec. 16, 1910
New Haven, CT	Feb. 15, 1911
Hartford, CT	Feb. 16, 1911 ¹²⁹

Symphony No. 7

Performed twelve times

Hamburg	Mar. 1, 1894
Hamburg PO	Oct. 22, 1894

¹²⁸ Ibid., 343.

¹²⁹ Ibid., 361.

Vienna PO	Mar. 19, 1899
Lemberg (Lvov)	Apr. 4, 1903
Rome	Apr. 1, 1907
St. Petersburg	Oct. 27, 1907
Prague	May 23, 1908
Hamburg PO	Nov. 9, 1908
NYPO	Mar. 31, 1909
	Mar. 4, 1910
	Feb. 7, 1911
	Feb. 10, 1911
	Feb. 19, 1911 ¹³⁰

Symphony No. 9

Performed ten times

Prague	Feb. 12, 1886
	Jun. 4, 1899
Hamburg PO	Mar. 11, 1895
Vienna PO	Feb. 18, 1900
	Feb. 22, 1900
	Jan. 27, 1901
Strassburg	May 22, 1905
NYPO	Apr. 6, 1909
	Apr. 1, 1910
	Apr. 2, 1910 ¹³¹

Mozart:

Symphony No. 40

Performed seven times

Prague	Apr. 18, 1886
Budapest	Dec. 6, 1890
Hamburg PO	Oct. 22, 1894

¹³⁰ Ibid., 375.

¹³¹ Ibid., 394.

Vienna PO	Nov. 6, 1898
Paris VPO	Jun. 18, 1900
St. Petersburg	Mar. 17, 1902
NYPO	Dec. 2, 1910 ¹³²

Symphony No. 41

Performed four times

Vienna PO	Nov. 5, 1899
	Nov. 8, 1899
Trieste	Dec. 1, 1905
NYPO	Dec. 8, 1909 ¹³³

Schubert:

Symphony No. 9

Performed five times

Hamburg PO	Nov. 5, 1894
Vienna PO	Apr. 1, 1900
NYPO	Nov. 1, 1910
	Nov. 4, 1910
	Nov. 6, 1910 ¹³⁴

Schumann:

Manfred Overture

Performed five times

Vienna PO	Nov. 18, 1900
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¹³² Ibid., 463.

¹³³ Ibid., 471.

¹³⁴ Ibid., 484.

NYPO Mar. 31, 1909
 Nov. 15, 1910
 Nov. 18, 1910
 Nov. 20, 1910¹³⁵

Symphony No. 1

Performed four times

Hamburg PO Jan. 21, 1895
Vienna PO Jan. 15, 1899
Frankfurt Jan. 18, 1907
NYSO Nov. 29, 1908¹³⁶

Symphony No. 2

Performed two times

NYPO Nov. 22, 1910
 Nov. 25, 1910¹³⁷

Symphony No. 3

Performed two times

NYPO Jan. 31, 1911
 Feb. 3, 1911¹³⁸

Symphony No. 4

Performed five times

Vienna PO Jan. 14, 1900

¹³⁵ Ibid., 521.

¹³⁶ Ibid., 539.

¹³⁷ Ibid., 551.

¹³⁸ Ibid., 563.

NYPO
Dec. 29, 1909
Feb. 3, 1910
Feb. 4, 1910
Feb. 11, 1910¹³⁹

Smetana:

The Bartered Bride

Conducted in the opera houses of Prague, Vienna, and NY.

Began to conduct the overture as a concert piece in 1908 in Prague.

Later conducted overture with NY Symphony on November 28, 1908 in his first American concert.

Feb. 1909—Mahler conducted the premiere of a new production of the Bartered Bride at the Met, using his own revision which included Retuschen and he placed the Overture at the beginning of Act II.

Jan. 1910—six more concerts were given of the overture with NYPO¹⁴⁰

Wagner:

Die Meistersinger – Prelude to Act I

Performed thirty-eight times

First in Budapest, 1890, last in February, 1911.

Twenty-three of these performances took place with New York orchestras¹⁴¹

¹³⁹ Ibid., 572.

¹⁴⁰ Ibid., 583.

¹⁴¹ Ibid., 593.

APPENDIX B

MAHLER'S JUSTIFICATION FOR HIS RETUSCHEN TO BEETHOVEN'S NINTH SYMPHONY, OP. 125

"In as much as, on account of certain utterances voiced abroad, the belief might spread among a portion of the public that, on the part of the conductor of today's performance, arbitrary alterations of details in Beethoven's works, and in particular in his *Ninth Symphony*, have been undertaken; it seems imperative not to withhold a few explanatory observations on this subject.

Due to his auditory ailment, which led to total deafness, Beethoven lost his indispensable and intimate contact with reality and the world of physical sound at the very period of his creative activity in which the prodigious increase in his powers of imagination impelled him to discover new means of expression and to achieve a hitherto unsuspectedly vigorous mode of orchestration. This fact is as well known as the fact that the quality of the brasses of his time quite simply rendered them incapable of producing certain sequences of notes required for the development of a melody. Since time has corrected the defect of these instruments, it would seem a crime not to use them in such a way as to perform Beethoven's works as perfectly as possible.

Richard Wagner, who, throughout his life, fought passionately, both in word and in deed, to rescue the interpretation of Beethoven's works from a neglect that was becoming intolerable, explained in his *Concerning the Execution of the Ninth Symphony* how this symphony should be performed in order to conform as nearly as possible to the intentions of its creator. And all conductors since then have followed the same path. Because of his deep conviction, confirmed by his experience with this work, the conductor of today's concert has followed precisely the same course, without, as far as the essential is concerned, trespassing beyond the limits set by Wagner.

There has, of course, been no question of any instrumental modification, alterations or even "improvements" of Beethoven's work. The long-observed custom of multiplying the strings has—and that likewise long since—also resulted in an increase in the number of wind instruments. This in no way implies that the latter instruments have been given any new orchestral role, on the contrary, their number was raised exclusively for the purpose of amplifying the sound. On this point, as on every other concerning the interpretation of the work, both in its entirety and in detail, the conductor can

demonstrate, score in hand (and the more one goes into details, the more convincingly), that, far from following any arbitrary purpose or course, but also without allowing himself to be led astray by "tradition," he was constantly and solely concerned with carrying out Beethoven's wishes in their minutest detail, and with ensuring that nothing the master intended should be sacrificed or drowned out amid the general confusion of sound."¹⁴²

¹⁴² La Grange, *Mahler*, Vol. 1, 557.

APPENDIX C

MAHLER'S JUSTIFICATION FOR HIS RETUSCHEN TO BEETHOVEN'S STRING QUARTET IN F MINOR, OP. 95

"A quartet for string orchestra! That sounds strange to you. I already know all the objections that will be raised: the destruction of intimacy, of individuality. But that is a mistake. What I intend is only an ideal representation of the quartet. Chamber music is originally written for a small room. Basically it is only really enjoyed by the performers. The four performers who are sitting in front of their music stands are also the audience to which the music is directed. Once the music is transferred to the concert hall, its intimacy is already lost; but even more is lost: in a large space the four voices are lost and do not reach the listener with the power and intensity intended by the composer. I give them this power by reinforcing the voices. I unleash the expansion sleeping within the voices, and I give the sound wings. We strengthen an orchestral movement of Haydn, an overture by Mozart. Does this alter the character of those works? Certainly not. The sound of a work depends on the dimensions of the hall in which it is to be performed. I would give the *Nibelungen* in a smaller theater with a reduced orchestra, rather than in an enormous theater where we have to reinforce its original instrumentation. I am not working against the composer's intentions, but rather in the deepest sense of them. In the last quartets, Beethoven did not think at all of the limited, small instruments...He expressed an enormous idea in four voices. That idea must emerge, and emerge correctly. The sound of one violin in a room has the same value as twenty violins in a hall. And twenty violins in a large hall can project a piano, a pianissimo, even more sweetly, delicately, indeed lets say more intimately, than one single violin—which one will hear either too strong or at all. Intimacy! That is a misused word. The one who properly enjoys and sympathizes is always in intimate contact with the music. For him, the concert hall has no walls, he knows nothing of his neighbor. He is indeed alone with the music in concert halls even where a thousand other human beings are sitting. We play for these enjoyers. For them the twenty violins will sound as one violin, he will not think about the number of performers, but listen only to the melody of the four voices...Our entire practice of performing chamber music in

concert halls suffers from the misrepresentation of space. If one wants to appreciate it, then one must likewise consider the space correctly. And that is what I am doing. And with the first two measures of the quartet I already will have convinced the audience of this. I know that. Starting with next Sunday's performance, then, a new era of concert literature will begin."¹⁴³

¹⁴³ This essay is included in Ernst Hilmar's article, "'Schade, aber es müss(te) sein:' Zu Gustav Mahlers Strichen," 190-191 – n. 15. Portions of this essay were translated by La Grange in his biography. (See *Mahler*, Vol. 1, 498) The complete translation is by Hubbert. (See "Mahler and Schoenberg: Levels of Influence," 334-336)

APPENDIX D

A LETTER FROM GUSTAV MAHLER TO MS. TOLNEY-WITT DATED FEBRUARY 7, 1893

[Hamburg] 7 February 1893

Dear Fräulein Tolney-Witt,

Although I am not easily persuaded to enter into 'correspondence', and my best friends bemoan my habits in this respect, there is a question in your letter that provokes an answer from me: 'why such a large apparatus as an orchestra should be necessary in order to express a great thought.' But there are a number of things I must say first if I am to make it clear to you how I see this problem.

You seem to have explored musical literature somewhat, and I assume that you are not unacquainted with very early and early music, up to the time of Bach. Have you not then been struck by two things?

First: that the further back you go in time, the more elementary the terms relating to performance are, i.e. the more the composers leave the interpretation of their thought to the performers—for instance in Bach's work it is very rare to find the tempo indicated, or indeed any other hint of how he intends the work to be performed—there are not even such crude distinctions as *p* or *ff* etc. (Wherever you do find them, they are usually put in by the editors, and mostly wrong, at that.)

Secondly: the more music evolves, the more complex the apparatus becomes—the apparatus that the composer produces in order to express his ideas. Just try comparing the orchestra that Haydn uses in his symphonies (i.e. it was not the way we see it at Philharmonic Concerts at the Redoute—for many more instruments have been added, perhaps half of them) with the orchestra that Beethoven requires for his Ninth. To say nothing at all of Wagner and modern composers. What is the reason for this?—Can you suppose such a thing to be *accidental* or even an *unnecessary* extravagance, the result of mere whim, on the composer's part?

Now I will give you my view of the matter: in its beginnings music was merely 'chamber music', i.e. intended to be played in a small space before a small audience (often consisting only of those involved in the work). The feelings intrinsic to it were, in keeping with the time, *simple*, naive, reproducing emotional experience only in bare outline: joy, sadness, etc. The musicians were confident that they knew their business,

they moved within a familiar field of ideas, and on the grounds of clearly delimited skill, well grounded within these limits! Therefore the composers made no prescriptions—it was taken for granted that everything would be rightly seen, felt and heard. There were scarcely any ‘amateurs’ (Frederick the Great and others were, I am convinced, very rare cases). The noble and rich simply had paid performers, who had learnt their trade, to amuse them by playing to them in their chambers. That is why the compositions were not maltreated by lack of understanding! Usually, indeed, composers and musicians will have been one and the same person.

Within the Church, which was of course the chief domain of this art and whence it had come, everything was precisely ordained in advance by ritual. In short, the composers did not need to fear being misunderstood, and contented themselves with sketchy writings for their own use—without giving special thought to the fact that others would have to interpret them or might even interpret them wrongly.

In the course of time, however, they seem to have had such bad experiences that they began to concern themselves with making sure the performer had unambiguous directions as to their intentions. So a great system of sign-language gradually evolved, which—like the heads of notes indicating pitch—provided a definite reference for duration or volume. Together with this, moreover, came the *appropriation of new elements of feeling* as objects of imitation in sounds—i.e. the composer began to relate ever deeper and more complex aspects of his emotional life to the area of his creativeness—until with Beethoven the *new era* of music began: from now on the *fundamentals* are no longer mood—that is to say, mere sadness, etc.—but also the transition from one to the other—conflicts—physical nature and its effect on us—humour and poetic ideas—all these became objects of musical imitation.

Now not even quite complicated signs suffice—instead of requiring a single instrument to produce such a rich palette of colours (as Herr Au. Beer would say), the composer took one instrument for each colour (the analogy is apparent in the word ‘tone-colour’). It was out of this need that the modern, the ‘Wagnerian’ orchestra gradually came into being.

Thirdly, I would now mention only one thing more, the physical necessity to enlarge the musical apparatus: music was becoming more and more common property—the listeners and the players becoming every more numerous—in place of the chamber there came the concert hall, and from the church, with its *new* instrument, the organ, the opera-house evolved. So you see, if I may sum it up once more: We moderns need such a great apparatus in order to express *our* ideas, whether they be great or small. First—because we are compelled, in order to protect ourselves from false interpretation, to distribute the various colours of our rainbow over various palettes; secondly, because our eye is learning to distinguish more and more colours in the rainbow, and even more

delicate and subtle modulation; thirdly, because in order to be heard by many in our over-large concert halls and opera-houses we also have to make a loud noise.

Now perhaps you will object, as women will, being almost never convinced, at the most persuaded: 'Well, does that mean that Bach was less than Beethoven or that Wagner is greater than he?'—in reply to which I will tell you, you little 'tormenting spirit' (really a tormenting spirit, for I have been tormenting myself with this letter for almost an hour now)—in order to answer this question you must apply to One who can behold man's entire history at a single glance. We are the way we are! We 'moderns'. You too are that way! Supposing I now prove to you that you, little tormenting spirit, demand a greater apparatus for your life than the Queen of England did in the seventeenth century, she having breakfasted, as I read recently, on a pound of bacon and a tankard of beer, and having whiled away the tedium of her evenings in her boudoir by spinning, or the life, by the light of a tallow candle? What do you say now?—Away, then, with the piano! away with the violin! which are good for the 'chamber' when you are alone, or with some good companion, wishing to call the great masters works to mind—as good, as a recollection, as, say, an engraving is as a reminder of the brilliantly colourful paintings of a Raphael or a Böcklin—I hope I make my meaning clear to you—in which case I shall not be vexed at having devoted an hour of my life to you, who have shown such lovable trust in a stranger.

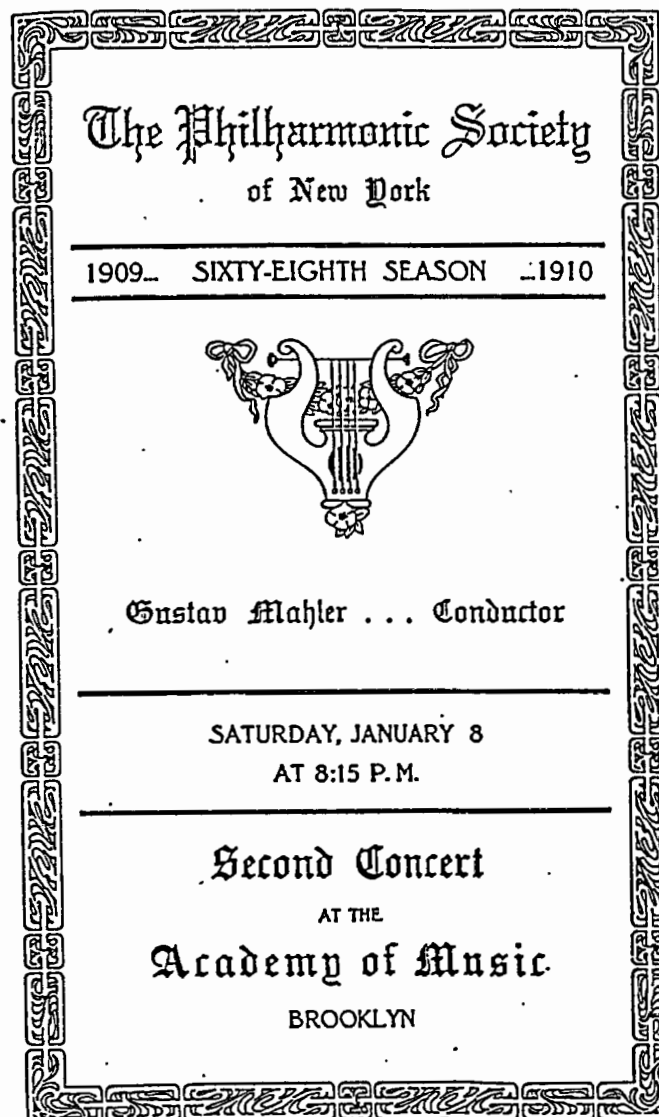
And now, since this letter has grown so long, I should be glad to know that I have not written it in vain, wherefore I ask you to let me know whether it reaches you safely.

With best wishes,
Gustav Mahler¹⁴⁴

¹⁴⁴ Martner, *Selected Letters of Gustav Mahler*, 147-149.

APPENDIX E

PROGRAM NOTES FROM A PERFORMANCE OF MAHLER CONDUCTING THE BACH-MAHLER SUITE FOR ORCHESTRA ON JANUARY 8, 1910



¹⁴⁵ Krehbiel, Program notes for Bach-Mahler, *Suite for Orchestra*, January 8, 1910. Courtesy of the New York Philharmonic Archives Department.

Programme

BACH. Suite for Orchestra

Mr. Mahler will play the Bach Klavier in this Suite

SCHUBERT-LISZT. Fantasy . . "The Wanderer"

For Piano and Orchestra

WAGNER: Vorspiel und Liebestod . .

. "Tristan und Isolde"

STRAUSS. "Till Eulenspiegel"

SOLOIST

BUSONI

PIANO

MR. ARTHUR S. HYDE, Organist



PRINTED BY STYLES & CASH
NEW YORK.

NOTES ON THE PROGRAMME.

Suite for Orchestra J. S. BACH

BACH wrote four orchestral suites—also called *Parthien* and more frequently designated simply by the title of the first movement common to all of them, *Overture*—while he was organist at Coethen between the years 1717 and 1723. These suites are groups of movements in the old dance forms, preceded by an overture of the type which was fixed by Lully. In this type there was a first section in slow tempo and of great dignity and gravity, followed by a lively and energetic fugue. The four Suites by Bach are in the keys of C major, B minor, and D major (twice). The instruments employed in the first suite are the usual complement of strings, two oboes, a bassoon, and the *continuo* which will be described presently. In the second suite a flute is associated with the strings and *continuo*; in the third there are three trumpets, two oboes, and kettle-drums, besides strings and *continuo*; in the fourth the apparatus is extended to include besides strings and *continuo* three trumpets, three oboes, bassoon, and kettle-drums. But Bach does not persist with the same instruments in all the movements of each suite; occasionally, for the sake of contrast evidently, he reverts to the strings and *continuo* alone, omitting the wind instruments and drums.

The *continuo*, which was an essential part of all compositions at the period of Bach and for a long time thereafter, was a bass part provided with figures which indicated the harmonic structure of the piece, and it was the custom that the conductor played it on the harpsichord at which he sat while leading the band. The manner in which this was done is a lost art and much attention has been given to its restoration by musical scholars. One thing is very obvious and that is that the harpsichordist provided something more than a mere support in chords for the other instruments whose parts were written out. In Bach's day all musicians thought contrapuntally and the voice of the *continuo* instrument must have been woven into the general fabric. Mr. Mahler makes use of a piano-forte the action of which has been changed so that the sound resembles that of a harpsichord though it is more powerful.

Mr. Mahler has obtained stronger effects of contrast than was customary in Bach's day by consorting movements from the second and third suites, his scheme standing as follows:

- I. Overture, B minor, 4-4 time; from the second suite.
- II. Rondeau, B minor, *alla breve*; and Badinerie, B minor, 2-4, for strings and *continuo* only; from the second suite. There are points of special interest in the two sections which make up

this number. In the B minor Suite the rondeau which was destined to play so large a part in the cyclical forms of instrumental music (symphonies, sonatas, concertos, etc.), is met for the first time in Bach's compositions. The form was copied from the French verse-form of the same name and illustrates the peculiarity of the latter in the reiteration of a theme ever and anon after the exploitation of two or more secondary melodies. In this instance the principal theme is heard also in connection with the other material in the interludes. The term *Badinerie* for which Bach also employed the German word *Tändelei*, does not belong to the dance-forms of which the suite was conventionally composed. An English equivalent for the words can be found only by circumlocution. They mean a bit of playfulness—a sportive trifle.

III. Air, D major, 4-4; from the third suite. This movement is for strings and *continuo* alone, and its long-breathed melody is perhaps the best known, or most widely known, of Bach's composition. The suite itself was brought back into the musical life of to-day by Mendelssohn in 1838, after it had been forgotten for three-quarters of a century.

IV. Gavotte, D major, *alla breve*; from the third suite. The Gavotte is a lively dance measure in common time, beginning, as a rule on the last beat of the measure. Its origin has been traced to the mountain people of Dauphiné called Gavots; hence the name.¹⁴⁵

Fantasia for Pianoforte and Orchestra, C major,

Op. 15 SCHUBERT-LISZT

THIS composition, generally spoken of as "The Wanderer Fantasia" for a reason to be explained presently, was composed originally for pianoforte solo. It is supposed to date from the year 1820 but it was not published until February 1823. It derives its familiar title from the circumstance that the theme of the second movement is a melody borrowed from the song "Der Wanderer" Op. 4, No. 1. The autograph of this song was owned by Brahms at the time of his death and is now, in all likelihood, the property of the Gesellschaft der Musikfreunde in Vienna. Schubert wrote the song in October, 1816, according to a memorandum on the autograph. The sentiment which suggested the dolorous melody is thus expressed in the poem by Schmidt von Lübeck:

The sun to me seems dim and cold,
The flow'rs are pale, and life seems old;
Their speech doth seem but empty sound,
And stranger I, on foreign ground.

—Dr. Th. Baker's Translation.

Liszt made his arrangement of the Fantasia for pianoforte and orchestra about 1856. It was published in 1857 and since then the Fantasia has probably been heard oftener in this form than as a solo.

¹⁴⁵ Krehbiel, Program notes for Bach-Mahler, Suite for Orchestra, January 8, 1910. Courtesy of the New York Philharmonic Archives Department.

The Philharmonic Orchestra

First Violins

Theodore Spiering
Henry P. Schmitt
August Roebbelen
Ernest Bauer
Louis Schmidt
Herman Kuehn
F. Lorenz Smith
Seb. Laendner
Henry Burck
Maurice Kaufman
H. Martonne
Henry Hess
J. Marquardt
Fr. Stahlberg
R. Klugescheid
Chr. Kriens

Second Violins

A. W. Zeiss
A. R. Seiferth
W. Tollmer
H. Bahrs
Th. E. Yohner
Leo Hellman
Ferd. Lowack
Louis C. Pabst
L. Gatterdam
S. Pinner
H. Boewig
A. H. Freber
H. Glaser
O. Wilhelms

Violas

Jos. J. Kovarik
J. M. Laendner
H. Brandt
H. Helwig
S. V. Praag
E. Borodkin
Chas. E. Leifels
L. Stelzner
L. Verona
S. Kalnitzky

Violoncellos

Leo Schulz
Horace Britt
Paul Morgan
Julius Herner
Arthur Severn
Mark Skalmer
W. J. See
Robert Reitz
V. Dubinsky
A. Heindl

Basses

August Kalkhof
Frank Ruhlender
H. Reinshagen
F. W. Daehne
H. Kissenberth
C. Beyer
E. Wallach
W. F. Weber

Flutes and Piccolo

N. Lancella
D. Maquarre
M. Korslofsky
U. Gingras

Oboes and Corno Anglais

F. de Angelis
A. G. Sharpe
T. Lep^{te}libert
A. Laurendeau

Clarinets and Bass Clarinets

A. Selmer
H. Levy
P. Perrier
G. Nevraumont

Bassoons and Contra Bassoon

P. Pieschel
B. Kohon
A. Weiss
M. Kohon

Horns

X. Reiter
H. Dutschke
G. L. Wagner
M. Laitner
A. Riese
M. Niebling

Trumpets

C. Rodenkirchen
S. Finkelstein
M. Bleyer
A. Lange

Trombones

M. Falcone
F. Eim
E. Gerhard

Tuba

F. Geib

Tympani and Percussion

A. Friese
G. Braun, Jr.
H. A. Yerks

Harp

C. Schuetze

Librarian

H. G. Boewig

Assistant Librarian

A. Pfeiffenschneider

APPENDIX F

PROGRAM NOTES FROM A PERFORMANCE OF MAHLER CONDUCTING THE BACH-MAHLER SUITE FOR ORCHESTRA ON NOVEMBER 1 AND 4, 1910

The Philharmonic Society
of New York

1910... SIXTY-NINTH SEASON ...1911

Gustav Mahler . . . Conductor

MANAGEMENT LONDON CHARLTON

Carnegie Hall

TUESDAY NIGHT, NOVEMBER FIRST
FRIDAY AFTERNOON, NOVEMBER FOURTH

... Programme ...

BACH (by request) Suite, arranged by Mr. Mahler from the 2nd
and 3rd Suites B minor, D major
MR. MAHLER AT THE HARPSICHORD

SCHUBERT - - - Symphony, C major

MOZART - - - {(c) Ballet Music from "Idomeneo"
 {(b) Deutsche Tänze

R. STRAUSS - - - "Thus Spake Zarathustra"

MR. ARTHUR S. HYDE AT THE ORGAN

Stringway Piano Hard

¹⁴⁶ Krehbiel, Program note for Bach-Mahler, *Suite for Orchestra*, November 1 and 4, 1910. Courtesy of the New York Philharmonic Archives Department.

NOTES ON THE PROGRAMME

Suite for Orchestra BACH-MAHLER

JOHANN SEBASTIAN BACH'S orchestral Suites, of which there are four in the keys of C major, B minor and D major (twice), respectively, were composed between the years 1717 and 1723. The instruments employed in the first are the usual complement of strings, two oboes and bassoon; in the second a flute is associated with the strings; in the third there are three trumpets, two oboes and kettle-drums; in the fourth the apparatus is extended to include three trumpets, three oboes, bassoon and kettle-drums. Common to all are the string parts and a *continuo*, a voice which was only indicated by a figured bass and was improvised by a player, generally the conductor, on a harpsichord. For the sake of contrast Bach does not use all the instruments mentioned in all the movements, but occasionally reverts to the strings and *continuo* alone. All the movements of a suite, however, are in the same key. The manner in which the *continuo* was played is a lost art, and much attention has been given to its restoration by musical scholars who have universally recognized that since all musicians thought contrapuntally in Bach's day, the voice of the *continuo* instrument must have been woven into the general fabric and not been played as a mere support in chords.

Mr. Mahler has compiled the present work from the second and third suites, and added to the contrast of keys thus obtained other effects by making some changes in the orchestration. He has also written out the *continuo*, which he plays upon a pianoforte with its action modified so as to produce a tone like that of the old harpsichord, but louder. The scheme of the suite now stands as follows:

I. Overture, B minor, 4-4 time; from the second suite.

II. Rondeau, B minor, *alla breve*; and Badinerie, B minor, 2-4, from the second suite. In the B minor Suite the rondeau which was destined to play so large a part in the cyclical forms of instrumental music, is met for the first time in Bach's compositions. The term *Badinerie* for which Bach also employed the German word *Tändelei*, does not belong to the dance-forms of which the suite was conventionally composed. An English equivalent for the words can be found only by circumlocution. They mean a bit of playfulness—a sportive trifle.

III. Air, D major, 4-4; from the third suite. This movement is for strings and *continuo* alone, and its long-breathed melody is perhaps the best known, or most widely known, of Bach's composition.

IV. Gavotte, D major, *alla breve*; from the third suite. The Gavotte is a lively dance measure in common time, beginning, as a rule, on the last beat of the measure. Its origin has been traced to the mountain people of Dauphiné called Gavots; hence the name.

Symphony in C major SCHUBERT

I. Introduction: *Andante*, C major, 4-4, leading into *Allegro ma non troppo*, C major, *alla breve*; II. *Andante con moto*, A minor, 2-4; III. Scherzo, *Allegro vivace*, C major, 3-4; Trio: A major, 3-4; IV. Finale: *Allegro vivace*, C major, 2-4.

THIS symphony, the greatest of Schubert's orchestral works, was composed in Vienna in March, 1828. The composer sent the score to the Musikverein and it was accepted, the acceptance implying a promise that it would be performed. This promise was not kept, but, it would appear, through no fault of the society, for the story goes that Schubert withdrew it voluntarily after it had been demonstrated by rehearsals that a performance was impracticable. Schubert never heard his work, which had its first performance at a concert of the Gesellschaft der Musikfreunde in Vienna on December 14, 1828, about a month after the composer's death. Then the symphony wandered into the limbo of forgotten things and there remained till Schumann found a copy of the score on his memorable visit to the composer's brother and had a transcript sent to Mendelssohn at Leipsic, who produced it at a concert in the Gewandhaus on March 21, 1839. Mendelssohn at once sent a copy of the score to the London Philharmonic Society, but the symphony was not performed in the British capital until April, 1856, when August Manns brought it forward at a concert in the Crystal Palace. Even then the great length (the "heavenly length," as Schumann called it) of the work had a fearful aspect, and Mr. Manns divided the work in two, playing half of it at one concert and half at another. New York was in the field with the symphony five years before London. Breitkopf and Härtel published the score in 1850 and the Philharmonic Society put it upon its programme for the concert of January 11, 1851, the conductor being Théodore Eisfeld.¹⁴⁶

(a) Ballet Music from "Idomeneo" } . . . MOZART
(b) Bentache Tänze

MOZART composed his opera, "Idomeneo, Ré di Creta, ossia: Ilia e Adamante" for the Carnival season of 1781 in Munich. Most of the music was written in Salzburg in 1780, but the finishing touches were added in Munich, whither the composer went to

¹⁴⁶ Krehbiel, Program note for Bach-Mahler, *Suite for Orchestra*, November 1 and 4, 1910. Courtesy of the New York Philharmonic Archives Department.

The Philharmonic Orchestra

First Violins

TH. SPIERING
H. P. SCHMITT
L. SCHMIDT
H. KUHN
M. KAUFMAN
F. SMITH
H. HESS
C. KRIENS
H. MARTONNE
A. ROEBBELEN
E. BAUER
A. ZEISS
H. BURK
S. LAENDNER
F. STAHLBERG
R. KLUGESCHIED

Second Violins

T. JOHNER
F. LOWACK
A. SEIFERTH
L. PABST
L. GATTERDAM
S. PINNER
A. FREBER
L. HELMAN
W. KOLLMER
H. BAHES
G. BOEWIG
G. WOLF

Violas

J. J. KOVARIK
J. LAENDNER
H. HELWIG
S. VON PRAAG
E. BORODKIN
S. KALNITZKY
C. E. LEIFELS
L. VERONA

Cellos

L. SCHULZ
H. BRITT
P. MORGAN
A. SEVERN
M. SKALMER
V. DUBINSKY
F. BOUCHER
W. SEE
R. REITZ
A. HEINDL

Basses

A. WIEGNER
F. F. LEIFELS
L. MANOLY
A. KALKHOF
H. REINSHAGEN
E. MALLACH
G. GUTERSON
M. CHERSKASKY

Mutes and Piccolos

L. DE LORENZO
N. LANCELLA
H. HEIDELBERG
E. WAGNER

Oboes and English Horn

F. D'ANGELIS
B. LABATE
A. LAURENDEAU

Clarinets

A. SELMER
H. CHRISTMAN
C. KUHLMAN

Bassoons

P. PIESCHEL
B. KOHON
M. KOHON

Horns

X. REITER
H. DUTSCHKE
J. RINGER
F. KOCH
M. NIEBLING

Trumpets

G. RODENKIRCHEN
S. FINKELSTEIN
A. LANGE

Trombones

M. FALCONE
F. EIM
E. GERHARD

Tuba

F. GEIB

Tympanies and Percussion

G. WAGNER
G. BRAUN, JR.
H. YERKS

Harp

C. SCHUETZE

Librarian

H. G. BOEWIG

Assistant Librarian

A. PFEIFFERSCHNEIDER

APPENDIX G

AVAILABILITY OF THE BACH-MAHLER SUITE FOR ORCHESTRA SCORE AND PARTS

The Bach-Mahler Suite can no longer be purchased by G. Schirmer but it is available for rental from this publisher. Below is information on G. Schirmer's Rental and Performance Department.

Composer Listed Under: J. S. Bach

Complete Set of Parts Include:

Flute (one)
Oboes (two)
Trumpets (three)
Timpani
Piano
Strings

G. Schirmer's Phone Number: (845) 469-2271

G. Schirmer's FAX Number: (845) 469-7544

G. Schirmer's Address: G. Schirmer Rental and Performance Department
445 Bellvale Road
P. O. Box 572
Chester, New York 10918

The Bach-Mahler Suite is also available from Kalmus for purchase or rental. Below is additional information on Kalmus' published edition.

Catalogue Number: A6065

Title Listed Under: Suite from BWV 1067 and BWV 1068

Composer Listed Under: J. S. Bach

Complete Set of Parts Include:

Flute (one)
Oboe (two)
Trumpet (three)
Timpani
Organ
Piano
Violin I (four)
Violin II (four)
Viola (three)
Violoncello (two)
Contrabass (two)

Cost of Complete Set of Parts: \$100.00

Cost of Full Score: \$20.00

Kalmus' Phone Numbers: 1-800-434-6340

(561) 241-6340

Kalmus' FAX Number: (561) 241-6347

Kalmus' Address: Edwin F. Kalmus & Co., Inc.
P. O. Box 5011
Boca Raton, Florida 33431

The original G. Schirmer publication of the 1910 Bach-Mahler Suite score can be found in nine libraries in the United States. Below is a list of these libraries where the Bach-Mahler *Suite for Orchestra* scores are housed according to the Online Computer Library Center (OCLC) search under the title *Suite aus den Orchesterwerken*.

<u>State</u>	<u>Locations</u>	<u>OCLC Number</u>
CA	LPU Los Angeles Public Library	2897066
IL	IAR Roosevelt University Library	2897066
LA	LRU Tulane University	2897066
MA	ENG New England Conservatory	2897066
MI	et5 Interlochen Center for the Arts	2897066
MT	MTG University of Montana	2897066
NY	VHB Buffalo and Erie Co. Public Library	2897066
NY	New York Public Library	18089093
NY	Eastman School of Music	18089093

APPENDIX H

DISCOGRAPHY OF MAHLER'S RETUSCHEN

Bach-Mahler:

Bach-Mahler Suite for Orchestra (listed under the title Suite for Organ, Harpsichord, and Orchestra)

Los Angeles Philharmonic, E.-P. Salonen (conductor), Sony Classical SK 89012, 1999.

Bach-Mahler Suite for Orchestra (listed under the title Orchestral Suites Nos. 2 and 3)

Berlin Radio Symphony Orchestra, M. Senn (flute), P. Schwarz (harpsichord), P. Siegele (organ), P. Ruzicka (conductor), Koch 312042, 1992.

Beethoven:

Leonore No. 3 Overture

Bohuslav Martinu Philharmonic, P. Tiboris (conductor), Elysium GRK 710, 1996.

Symphony No. 5

Warsaw Philharmonic Orchestra, P. Tiboris (conductor), EBS 6076, 1997.

Symphonies Nos. 5 and 7

Warsaw Philharmonic Orchestra, P. Tiboris (conductor), Albany Records TROY 110, 1993.

Symphony No. 9

Brno State Philharmonic Orchestra, Janáček Opera Chorus, L. A. Myers (soprano), I. Sameth (mezzo-soprano), J. Clark (tenor), R. Conant (bass), P. Tiboris (conductor), Bridge 9033, 1992.

Weihe des Hauses Overture

Warsaw Philharmonic Orchestra, P. Tiboris (conductor), Albany Records TROY 089, 1993.

Mozart:

Symphonies Nos. 40 and 41

Bohuslav Martinu Philharmonic, P. Tiboris (conductor), Elysium GRK 710, 1996.

Schubert:

Symphony No. 9

Warsaw Philharmonic Orchestra, P. Tiboris (conductor), Albany Records TROY 089, 1993.

MUSICAL SUPPLEMENT

**THE COMPLETE SCORE OF THE BACH-MAHLER SUITE FOR ORCHESTRA
(A COPY OF THE ORIGINAL SCORE PUBLISHED BY G. SCHIRMER IN 1910)**

[AUFFÜHRUNGSRECHT VORBEHALTEN]

SUITE
AUS DEN ORCHESTERWERKEN
VON
JOH. SEB. BACH
MIT AUSGEFÜHRTEM CONTINUO
ZUM KONZERTVORTRAGE BEARBEITET
VON
GUSTAV MAHLER



I
OUVERTURE

II
RONDEAU UND BADINERIE

III
AIR

IV
GAVOTTE NO. 1 UND 2

ORCHESTER-PARTITUR

ORCHESTERSTIMMEN

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
BERLIN : ALBERT STAHE LEIPZIG : FRIEDR. HOFMEISTER LONDON : SCHOTT & CO.
PARIS
A. DURAND & FILS MAX ESCHIG

Aufführungsrecht vorbehalten
Rights of public performance reserved

SUITE
S. 1067
aus den Orchesterwerken von
Johann Sebastian Bach

I
Ouverture

Bearbeitet von
Gustav Mahler.

Flauto trav.*

Violino 1

Violino 2

Viola

Continuo

Clavicembalo**

Orgel**

Ped.

* Im Forte stark besetzt, eventuell durch eine Clarinette verstärkt.

** Sowohl die Klavier- als auch die Orgelstimme mögen als Skizze zu einer im Tutti möglichst vollgriffigen, im Piano sorgfältig abgetönten und im ganzen frei improvisatorischen Ausführung angesehen werden.

* In *forte* with additional flutes, reinforced by a Clarinet if needed.

** Both the piano-part and the organ-part are to be regarded as a sketch which should bear, in general, the character of a free improvisation, with as full harmonies as possible in the *tutti* and most delicately shaded in the *piano* passages.

①

①

f

ff

p

f

ff

p

f

2

cresc.

cresc.

cresc.

cresc.

cresc.

f

Pesante

2

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

ff

ff

ff

Pesante

molto cresc.

sempre cresc.

f

First system of a musical score. It consists of five staves. The top two staves (treble and alto clefs) contain complex melodic lines with many sixteenth and thirty-second notes, marked with a piano (*p*) dynamic. The bottom three staves (tenor and bass clefs) are mostly empty, with some notes appearing in the second measure of the tenor staff.

Second system of a musical score. It also consists of five staves. The top two staves continue the melodic lines from the first system, with a circled number '3' above the first measure of the top staff. The third staff (alto clef) contains a melodic line starting with a *dim.* (diminuendo) marking. The bottom two staves (tenor and bass clefs) contain more active notation, including a *f* (forte) marking in the first measure of the tenor staff and a *p* (piano) marking in the first measure of the bass staff. A circled number '3' is also present below the bottom staff.

First system of a musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The bottom staff is for the Piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first four staves contain melodic lines with various dynamics including *cresc.* and *p*. The Piano part in the bottom staff features a rhythmic accompaniment with notes marked *dim.* and *p*.

Second system of the musical score, continuing from the first. It also consists of five staves for the same instruments. The first four staves show more complex melodic and harmonic development with dynamics like *f* and *p*. The Piano part continues with its accompaniment, including some chords and melodic fragments. A circled number '4' is placed above the first staff of this system, and another circled '4' is below the Piano staff.

This musical score is written for a piano and strings. It consists of two systems of staves. The first system includes five staves: four for individual string parts (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for the piano. The second system includes four staves: three for individual string parts and one grand staff for the piano.

The score is in a key with one sharp (F#) and a 4/4 time signature. The first system features a complex, fast-moving melodic line in the upper strings, marked with *cresc.* (crescendo) and *f* (forte). The piano part enters with a rhythmic accompaniment marked *ff* (fortissimo). The second system shows a more sustained melodic line in the upper strings, marked *piano* (piano), and a more active piano part marked *pp* (pianissimo) and *sempre p* (sempre piano).

Dynamics and articulation markings include:

- cresc.* (crescendo) in the first system.
- f* (forte) in the first system.
- ff* (fortissimo) in the first system.
- piano* (piano) in the first system.
- pp* (pianissimo) in the second system.
- sempre p* (sempre piano) in the second system.

⑤

First system of musical notation, measures 1 through 8. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff has a treble clef and a key signature of one sharp, with dynamics of *mf* and *p*. The third staff has a treble clef and a key signature of one sharp, with dynamics of *mf* and *p*. The fourth staff has a bass clef and a key signature of one sharp, with dynamics of *mf* and *p*. The fifth staff has a bass clef and a key signature of one sharp, with dynamics of *f* and *p*.

⑤

Second system of musical notation, measures 9 through 16. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp, with dynamics of *f* and *p*. The second staff has a treble clef and a key signature of one sharp, with dynamics of *f* and *p*. The third staff has a treble clef and a key signature of one sharp, with dynamics of *f* and *p*. The fourth staff has a bass clef and a key signature of one sharp, with dynamics of *f* and *p*. The fifth staff has a bass clef and a key signature of one sharp, with dynamics of *pp* and *f*. The word "piano" is written in italics on the second, third, and fourth staves in measures 14 and 15.

Tutti 6

f

forte

f

f con 8va ad libitum

Plenum

6

p

f

sempre f

f

sempre f

Solo

ff *pp* *pp* *pp* *pp*

Tutti ⑦

⑦

The musical score is written for a solo section, indicated by the word "Solo" at the top. It consists of several systems of staves. The first system includes five staves, with the top staff featuring a complex rhythmic pattern of sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The second system continues the solo with similar rhythmic complexity. The third system introduces a *Tutti* section, marked with a circled 7, and features more complex rhythmic patterns and dynamic markings like *f* (forte). The fourth system shows a continuation of the *Tutti* section with further rhythmic development. The fifth system is a grand staff (treble and bass clef) with a complex rhythmic pattern. The sixth system is another grand staff, continuing the *Tutti* section. The score is written in a key signature of one sharp (F#) and a common time signature (C).

First system of musical notation, featuring five staves. The top four staves are for individual instruments (likely strings or woodwinds), and the bottom staff is for the piano. The key signature is one sharp (F#). The system contains various musical notations including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte).

Second system of musical notation, featuring five staves. The top four staves are for individual instruments, and the bottom staff is for the piano. The key signature is one sharp (F#). The system contains various musical notations including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). A circled number 8 is visible above the first staff of this system.

9 Solo

9

10

sempre p

10

Tutti

f

p

p

p

p

f

dim.

p

Plenum

Solo

Tutti (11)

f

p

p

p

p

f

Tasto Solo

accomp.

f

(11)

This musical score is written for piano and organ. It consists of two systems of staves.

The first system includes a piano part with four staves (treble and bass clef) and an organ part with two staves (treble and bass clef). The piano part features a melodic line with many slurs and a dynamic marking of *p* (piano) at the end. The organ part provides harmonic support with chords and moving lines. A circled number 12 is located at the beginning of the first system.

The second system also includes a piano part with four staves and an organ part with two staves. The piano part continues with a melodic line, and the organ part provides accompaniment. A circled number 12 is located at the beginning of the second system.

Key markings include "Solo" at the top right of the first system and "Tasto solo" above the organ part in the second system, both accompanied by a *p* (piano) dynamic marking.



First system of a musical score. It consists of seven staves. The top staff is a single melodic line with many sixteenth and thirty-second notes. The second and third staves are a pair of staves with a treble clef, containing a melody with some rests. The fourth and fifth staves are a pair of staves with a bass clef, containing a melody with some rests. The sixth and seventh staves are a grand staff (treble and bass clef) with a piano accompaniment. The word "CYCEL" is written in the bass staff of the sixth system. Dynamics include *f* (forte) and *p* (piano).



Second system of a musical score. It consists of seven staves. The top staff is a single melodic line with many sixteenth and thirty-second notes. The second and third staves are a pair of staves with a treble clef, containing a melody with some rests. The fourth and fifth staves are a pair of staves with a bass clef, containing a melody with some rests. The sixth and seventh staves are a grand staff (treble and bass clef) with a piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

(13) Tutti

sempre *f*

f *p* *p* *p*

f *ff*

con 8va
ad lib.

(13)

p *dim.* *pp*

f *p* *f* *p* *dim.* *pp*

f *p* *f* *p* *dim.* *pp*

f *p* *f* *p* *dim.* *pp*

f *ff*

(14)

(14)

rit. - - - - - *Lentement*

cresc. *ff* *fp*

cresc. *ff* *fp*

cresc. *ff* *fp*

cresc. *ff* *fp*

cresc. *ff* *fp*

Tasto Solo

rit. - - - - - *Lentement*

ff *fp*

Tasto Solo

p

II Rondeau

Flauto

Violino 1

Violino 2

Viola

Continuo

Clavicembalo

The musical score is written for six instruments: Flauto, Violino 1, Violino 2, Viola, Continuo, and Clavicembalo. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system shows the initial entry of the instruments. The second system continues the development of the themes. The third system concludes the piece with a final cadence. Dynamics include p (piano), f (forte), and pp (pianissimo). Rehearsal marks 17 are present at the end of the third system.

This page contains musical notation for a piano and orchestra score. The notation is organized into three systems, each with five staves. The first system includes dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo), as well as articulations like *m.d.* (marcato) and *m.s.* (marcato sostenuto). The second system features a circled measure number **18** and dynamics including *f*, *p*, and *ff*. The third system includes the word *cresc.* (crescendo) and the instruction *piano*. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and dynamic musical piece.

19

dim. *p* *f* *forte* *ff*

m. s. *m. d.* *m. s.*

19 20

p *ff*

20

f *p* *f* *p* *f* *ff*

attacca

Badinerie

Plù mosso (♩ = ♩)

The first system of the musical score for 'Badinerie' consists of five staves. The top four staves are for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo marking is 'Plù mosso (♩ = ♩)'. The score includes various performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), 'pp' (pianissimo), 'f' (forte), 'staccato', and 'Arpegg.' (arpeggiato). The first system ends with a repeat sign.

The second system of the musical score for 'Badinerie' consists of five staves. The top four staves are for the string quartet, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo marking is 'Plù mosso (♩ = ♩)'. The score includes various performance instructions such as 'cresc.' (crescendo), 'f' (forte), 'pp' (pianissimo), and 'staccato'. The second system ends with a repeat sign.

The third system of the musical score for 'Badinerie' consists of five staves. The top four staves are for the string quartet, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo marking is 'Plù mosso (♩ = ♩)'. The score includes various performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), 'pp' (pianissimo), 'f' (forte), 'staccato', and 'm.s. m.d. m.s.' (musica da sala, musica da sala, musica da sala). The third system ends with a repeat sign.

[illegible]

First system of musical notation, measures 1-8. The system consists of five staves. The first four staves are for string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth staff is for piano. Dynamics include *cresc.*, *sempre f*, *sf*, and *pp*. The piano part includes markings *m.s.*, *m.d.*, and *m.s.*.

Second system of musical notation, measures 9-16. The system consists of five staves. Dynamics include *sf*, *pizz.*, *cresc.*, *arco*, and *f*. The piano part continues with *p* and *f* dynamics.

Third system of musical notation, measures 17-24. The system consists of five staves. Dynamics include *pizz.*, *arco*, *f*, *pp*, and *ppp*. The piano part includes *p* and *pp* dynamics.

223

cresc.

cresc.

cresc.

cresc.

cresc.

f *ms. nu. ms.* *sf* *p*

224

f *sempre f* *sf* *sf* *p* *pizz.* *cresc.*

f *pp* *pp* *p* *pizz.*

f *pp* *p* *pizz.*

f *pp* *p*

f *p*

Tempo del Rondeau

arco *f* *p* *f* *p*

arco *f* *p* *f* *p*

arco *f* *p* *f* *p*

f *p* *f* *p*

Tempo del Rondeau

f *p* *f* *p*

[illegible]

III Air

(Andante)

Violino 1

Violino 2

Viola

Continuo

1. 2.

25 *espr.*

pp espr. *poco cresc.* *subito*

espr. *poco cresc.*

espr. *poco cresc.*

poco cresc.

1. 2.

arco *arco*

2da volta dim. al Fine

IV Gavotte 1

Tromba 1 in D
 Tromba 2 in D
 Tromba 3 in D
 Timpani D-A
 Oboe 1
 Oboe 2
 Violino 1
 Violino 2
 Viola
 Continuo
 Clavicembalo

Musical score for Gavotte 1, featuring a full orchestra. The score is written for Tromba 1, 2, and 3 in D; Timpani D-A; Oboe 1 and 2; Violino 1 and 2; Viola; Continuo; and Clavicembalo. The music is in 3/4 time and D major. The score consists of two systems. The first system contains 8 measures, and the second system contains 16 measures. The music features a variety of dynamics including *f*, *p*, *pp*, and *sf*, and includes articulation marks like accents and slurs. The Clavicembalo part is mostly silent in the first system and enters in the second system with a rhythmic pattern.

This page contains two systems of musical notation for a piano score. The first system consists of six staves: three for the right hand (treble clef) and three for the left hand (bass clef). The second system also consists of six staves, with the bottom two staves appearing to be empty. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *pp*, and *sf*. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a complex melodic and harmonic development, while the second system appears to be a continuation or a different section of the piece.

26

This system contains measures 26 through 31. It features a complex arrangement of staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The music includes various dynamic markings such as *f*, *p*, *sf*, and *sfz*. There are also articulation marks like accents and slurs.

26

This system contains measures 32 through 37. It continues the musical composition. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The music includes various dynamic markings such as *p*, *sf*, *sfz*, and *f*. There are also articulation marks like accents and slurs. The word "sempre" is written in the bottom staff, measure 35.

[illegible]

Gavotte 2

This musical score is for a piece titled "Gavotte 2". It consists of two systems of staves, each containing five staves. The first system covers measures 28 through 37. The second system covers measures 38 through 47. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic and includes a piano (p) dynamic marking. The second system begins with a piano (p) dynamic and includes a fortissimo (ff) dynamic marking. The score is marked with a circled "28" at the beginning of the first system and a circled "28" at the beginning of the second system.

28

28

This musical score page contains measures 282 through 289. It is written for piano and strings. The piano part is in the right hand, and the string parts are in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 282 through 287, and the second system contains measures 288 through 289. The piano part features a melodic line with various dynamics, including *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The string parts provide harmonic support with sustained notes and moving lines. Measure 288 is marked with a circled number 288, and measure 289 is marked with a circled number 289. The score ends with a double bar line in measure 289.

This page of musical notation is divided into three main systems of staves. The first system consists of four staves, with the top two staves containing a melody and the bottom two staves providing harmonic support. The second system also consists of four staves, with the top two staves continuing the melody and the bottom two staves providing harmonic support. The third system consists of four staves, with the top two staves containing a melody and the bottom two staves providing harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in the bottom two staves of the third system.

System 1: Four staves. The top two staves contain a melody with notes and rests. The bottom two staves provide harmonic support with notes and rests. Dynamic markings include *f* (forte) and *R* (ritardando).

System 2: Four staves. The top two staves continue the melody with notes and rests. The bottom two staves provide harmonic support with notes and rests. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo).

System 3: Four staves. The top two staves continue the melody with notes and rests. The bottom two staves provide harmonic support with notes and rests. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

(29)

p *ff*
p *ff*
p *ff*
p *cresc.* *ff* *p* *f* *sf*
p *cresc.* *ff* *p* *f* *sf*
p *cresc.* *ff* *p* *f* *sf*
p *cresc.* *ff* *p* *f* *sf*
p *cresc.* *ff* *p* *f* *sf*
ff

(29)

p *pp* *f*
p *pp* *f*
p *pp* *f*
p *pp* *f*
p *pp* *f*
pp *f* *sf*

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The page is numbered 293 in the top right corner. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *sf*, and *cresc.*. The notation is dense and detailed, typical of a full orchestral score. The page is divided into two systems, with the first system ending at measure 292 and the second system beginning at measure 293. The staves are arranged in a traditional manner, with the first staff being the highest and the last staff being the lowest. The notation is in a single key signature, and the time signature is not explicitly shown but appears to be common time. The overall appearance is that of a high-quality musical manuscript or printed score.

(Gavotte I)

This musical score is for a piece titled "(Gavotte I)". It is written for a large ensemble, likely a symphony orchestra, as evidenced by the multiple staves. The score is divided into two main systems. The first system consists of 12 staves, with the first four staves grouped together and the remaining eight staves grouped together. The second system consists of 10 staves, with the first four staves grouped together and the remaining six staves grouped together. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *f* (forte), *p* (piano), and *ff* (fortissimo). The score is written in a traditional musical notation style, with treble and bass clefs used throughout.

30

Musical score for measures 30-39. The score consists of five systems of staves. The first system has two staves. The second, third, and fourth systems each have four staves. The fifth system has two staves. The music is in 2/4 time and features various dynamics including *p*, *f*, *sf*, and *tr*.

30

Musical score for measures 40-49. The score consists of five systems of staves. The first system has two staves. The second, third, and fourth systems each have four staves. The fifth system has two staves. The music is in 2/4 time and features various dynamics including *p*, *f*, *sf*, and *tr*. The section is marked **Pesante** and includes *rit.* and *cresc.* markings.

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BRYCE SELIGER, *conductor*

in

GRADUATE RECITAL

University of South Carolina

Monday, October 25, 1999

3:30 p.m.

Koger Center

Large Rehearsal Room

Piano Concerto No. 1, Opus 23 in B-flat Minor

Piotr Illyich Tchaikovsky
(1840-1893)

John Browning, *piano*

Symphony No. 6, Opus 68 in F Major

Ludwig van Beethoven
(1770-1827)

Overture to Marriage of Figaro, K. 492

Wolfgang Amadeus Mozart
(1756-1791)

Ms. Seliger is a student of Dr. Donald Portnoy. This recital is in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

Bryce Seliger, conductor

in

Graduate Recital

University of South Carolina Reading Orchestra

Monday, November 22, 1999

8:00p.m.

School of Music - Room 016

Holberg Suite, Opus 40

Praelude

Sarabande

Gavotte-Musette

Air

Rigaudon

Edvard Grieg

(1843-1907)

Serenade for Strings, Opus 48

Pièce in form of a sonatina

Waltz

Elegy

Finale (Russian Theme)

Piotr Illyich Tchaikovsky

(1840-1893)

Ms. Seliger is a student of Donald Portnoy. This recital is in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

BRYCE SELIGER, conductor

in

GRADUATE RECITAL

University of South Carolina Reading Orchestra

Monday, April 17, 2000

8:00 p.m.

School of Music

Room 016

Voyage for String Orchestra

**John Corigliano
(1938-)**

Serenade in E Minor, Opus 20

Allegro piacevole

Larghetto

Allègretto

**Edward Elgar
(1857-1934)**

~Intermission~

Serenade in D Minor, Opus 44

Moderato, quasi marcia

Minuetto. Tempo di minuetto

Andante con moto

Finale. Allegro molto

**Antonin Dvořák
(1841-1904)**

**Ms. Seliger is a student of Dr. Donald Portnoy. This recital is in
partial fulfillment of the requirements for the Doctor of Musical Arts
degree in Conducting.**

Bryce Seliger, *conductor*

in

Graduate Lecture-Recital

Gustav Mahler (1860-1911): Conductor and Interpreter

University of South Carolina Chamber Orchestra

Thursday, November 30, 2000

11:00 a.m.

Koger Center for the Arts – Large Rehearsal Room

Orchestral Suite No. 2 in B Minor, BWV 1067

Overture

Johann Sebastian Bach
(1685-1750)

Constance Lane, *flute*

Tim McDonnell, *harpsichord*

A Suite of Orchestral Works by J. S. Bach

with continuo realized and arranged for
concert performance by Gustav Mahler

J. S. Bach/arr. Gustav Mahler

Overture

Constance Lane, *flute*

Sally Jane Welsford, *flute*

Lisa Denton, *flute*

Patricia Wassum, *clarinet*

Jerry Curry, *organ*

Tim McDonnell, *piano*

Ms. Seliger is a student of Donald Portnoy. This recital is in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

Special thanks to Julie Hubbert, Donald Portnoy, Constance Lane, Jerry Curry, Sam Douglas, Jennifer Ottervik, Cathy Hewitt, Joel Shields, Neil Casey, Guo-Sheng Huang, additional guest soloists, and the USC Chamber Orchestra.